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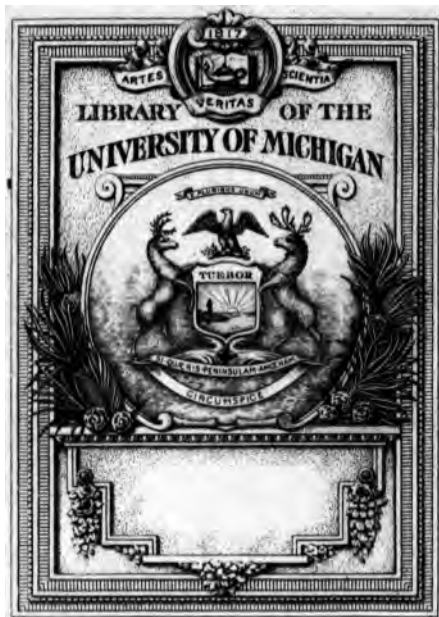
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ARISTOPHANES
THE FROGS

WITH INTRODUCTION AND NOTES

BY

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Rector of Lincoln College, Oxford

FOURTH EDITION

PART I.—INTRODUCTION AND TEXT.

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PREFACE.

IN preparing this edition of the 'Frogs,' I have made constant use of the commentaries of Kock and Fritzsche. Mr. J. S. Reid, Fellow of Caius College, Cambridge, has been kind enough to look through the proof-sheets, and to add some valuable suggestions.

W. W. M.

OXFORD, *February*, 1884.

INTRODUCTION.

I. § 1.

IN the month of September B.C. 406, the Athenian fleet defeated Callicratidas in the battle of Arginusae; the greatest naval engagement in the entire course of the Peloponnesian war. In the following month the generals who had taken part in the battle were prosecuted for their neglect to save the sailors on the floating wrecks, and to pick up the dead bodies. Six of them were arrested and executed. In August 405 the Athenians sustained a crushing defeat at Aegospotami from the Spartan admiral Lysander. The representation of the 'Frogs' falls just between the victory and the defeat: for it was produced at the Lenaea, in the month of January 405.

§ 2. It belongs to a gloomy period of Athenian history. There was at Athens a profound sense of national exhaustion, which had been steadily growing ever since the catastrophe that ended the Sicilian Expedition. Men were weary of what seemed to be an endless struggle, and were uneasy and anxious as to the future chances of the war. The excitement and delight, that ensued after the battle of Arginusae, had been succeeded by the outburst of public indignation that demanded the execution of the generals. And now a painful reaction set in, and deep regret was felt for the hasty punishment that had been inflicted. There was, indeed, enough in the political state of affairs to make men gloomy and fill them with misgivings. There was no rallying point in the city: no leader who could combine or reconcile opposing parties, or inspire confidence by his honesty or his genius. There was a general mistrust of the oligarchical party, whose hopes lay in the weakness of the constitution, and whose treachery was only too well understood. There was an honest contempt felt for such demagogues as Archdemus, Cleophon, and Cleigenes, men of little culture and foreign origin, who, whether intentionally or not, really played into the hands of the oligarchs. It seemed as if there was

nothing left to be proud of. The death of Sophocles occurred in the year of the battle of Arginusae: and shortly before his decease, news came that Euripides had died at the court of the Macedonian Archelaus, whither he had withdrawn from an uncongenial Athens. Every link with the past was slipping away.

§ 3. The political and literary condition of Athens finds natural expression in the play of the 'Frogs.' It is not a daring manifesto, like the 'Knights': such independent speaking was no longer possible. The national wounds were too deep and too sensitive to be so rudely probed. But the desolate condition of the stage, after the loss of the great masters of tragedy, was a safe, as well as an interesting, subject. It was a happy stroke of genius to represent the national god Dionysus, the true type of the Athenian populace, as undertaking a visit to the lower world to bring back the best of the poets to the light of day.

But the play has its political side, as well as its literary aim. Wise counsels are ever and anon suggested. The people are warned against the empty-headed, arrogant, demagogues, who will not hear of peace being made; and against the traitorous oligarchs, whose sole policy is one of selfishness. The poet proposes a sort of general amnesty: a return to mutual confidence, a generous, forgiving spirit, not 'extreme to mark what is done amiss.' The only hope of Athens lies in the employment of those good and worthy citizens, who are now, as it were, out in the cold: and the one hero of them all, round whom the scattered forces of the city may yet rally, is a man whom they half love, half hate, yet with whose services they cannot dispense—the exile Alcibiades. We may indeed say that the whole structure of the play is not without its political and social purpose. The celebration of the Eleusinian Mysteries in the world below is an effective reminder to the audience of the debt of gratitude they owe to Alcibiades for his energetic policy, which restored to them the use of that great national festival, that had long been in abeyance during the Decelean war. And the bitter attack upon Euripides, as a poet, is not so much a slashing, literary review, as a wholesale protest against the modern spirit and growing scepticism of the age, of which Euripides is selected as the incarnation and

INTRODUCTION.

type : just as Socrates was taken as the representative of the sophists, in the play of the 'Clouds.'

II.

§ 1. The play of the 'Frogs' falls into two broad divisions : the journey of Dionysus and Xanthias to the lower world : and the poetical contest between Aeschylus and Euripides. These two divisions are brought into mutual relation by the purpose of Dionysus' journey : which is to carry back to the upper world Euripides, for whose poetry he has conceived an intense passion. But after the poetical contest, he changes his mind, and decides on bringing back Aeschylus instead. The character of Dionysus (who must be in no way confounded with the Iacchus of the Mysteries) was something more than a mere stage-device, suited to the festival of the Dionysia. Aristophanes intends him to be the type of the general Athenian public : so that the exhibition of his weaknesses and follies, his conceit and credulity, his unreasoning partiality for Euripides (till he changed his mind), is intended as a good-natured rebuke to the political spirit and literary taste of the thoughtless citizens of Athens. Even the character of Xanthias, a mixture of shrewdness, arrogance, and disloyalty, is intended to be a hit at the false relation between servants and masters, brought about by that foolish indulgence towards slaves, which had grown up during the Peloponnesian war. (See on Nub. 6, 7 ἀπόλοιο δῆρ', ὃ πάλε με, πολλῶν οὔνεκα, | ὅτ' οὐδὲ κολαίᾳ ἔξεστι μοι τοὺς οἰκέτας).

§ 2. The following is a brief sketch of the action of the play :—

Prologos (ll. 1-323). Dionysus, grotesquely dressed in a mixed costume, half-Heracles, half-woman, and accompanied by his slave Xanthias, who rides an ass, but still carries a porter's-yoke and burden on his shoulders, pays a call at the house of Heracles to announce his intention of going down to Hades and fetching Euripides back ; and to enquire the best means of accomplishing his journey with the greatest amount of comfort. Then the scene changes to the banks of a lake, and Charon appears in his boat, plying for hire. Dionysus gets on board, and Xanthias is bidden to run round the lake and

meet his master at the Withering Stone. The boat on its passage is accompanied by a crowd of noisy Frogs¹, who drive Dionysus almost to distraction by their incessant croaking and chattering.

Arrived at the other side, Dionysus and Xanthias pursue their journey, during which Dionysus is almost frightened to death by the gloomy scenery and the supposed presence of goblins, which Xanthias does his best to make the most of.

At last the distant music of pipes is heard, and the sacred procession of the Eleusinian mysteries advances. Everyone in the theatre must have felt (as Aristophanes intended that they should feel) a sudden sense of gratitude to Alcibiades, who, after his first return to Athens, had opened the Sacred Way once more, and enabled the national rite to be again celebrated with its wonted splendour, for the first time since the occupation of Decelea by a Spartan garrison (cp. l. 376 ἀσφαλῶς πανήμερον παῖσαι τε καὶ χορεύσαι).

Parodos (ll. 324 foll.). The Chorus, on entering the orchestra, invites the presence of Iacchus in a strophe (ll. 324-336) and antistrophe (ll. 340-353). Then follows an anapaestic passage, intended to be an imitation of the proclamation (πρόρρησις) of the Hierophant (ll. 354-371), calling on the unhallowed and unworthy to withdraw. Three choric songs succeed: the first (ll. 372-413) is an invocation of Persephone, Demeter, and Iacchus: the second (ll. 416-430) is a reproduction of the rude raillery that accompanied the procession (γεφυρισμός): the third (ll. 448-459) represents the female part of the troop withdrawing to keep their vigil (παννυχίς), while the men remain behind to be present at the contest between the poets.

Episodion I (ll. 460-674). Here begin the varying adventures of Dionysus. He knocks at Pluto's door, which is answered by Aeacus, who, taking him in his costume for Heracles, charges

¹ The 'Frogs' do not form the Chorus, which consists of a band of the initiated, worshippers of Demeter (Μύσται). Probably the Frogs do not appear at all: only their croaking and singing is heard 'behind the scenes.' Cp. Schol. Venet. ταῦτα καλεῖται παραχορηγήματα, ἐπειδὴ οὐχ ὄντωνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορός, ἀλλ' ἔσωθεν μιμοῦνται τοὺς βατράχους. ὁ δὲ ἀληθὺς χορὸς ἐκ τῶν εὐσεβῶν νεκρῶν συνέστηκεν.

him with the abduction of Cerberus, and goes back into the house to summon his avenging spirits. Dionysus, in an agony of terror, hastily changes dresses with Xanthias. Hardly is the change made when the maid-servant of Persephone appears at the door and bids Xanthias (who now was posing as Heracles) to a banquet. He resists the temptation, till he hears that some dancing-girls are within the house. But just as he is going in, Dionysus (forgetting his former fear in the delightful prospect) insists on taking back his original dress once more, and assuming the part of the gentleman. At the unlucky moment two landladies (*πανδοκευρίαι*) pounce upon the would-be Heracles, and charge him with having, on a former occasion, eaten up all the victuals in their house, and paid for none; and they threaten to refer the wrong to their patrons (*προστάται*) Cleon and Hyperbolus. (For Athenian persons and usages are reproduced in the lower world.) Dionysus is plunged again into abject fear, and induces Xanthias to assume the gentleman again, and give him the part of the slave.

Re-enter Aeacus, accompanied by Thracian or Scythian slaves (copies of the Athenian police, *τοξόται*), to arrest the supposed Heracles (now, Xanthias). He denies all knowledge of the theft of Cerberus, and avails himself of the Athenian process, called *πρόκλησις εἰς βάσανον*, unreservedly offering his slave (now, Dionysus) to be examined under torture. Dionysus forgets his arrangement with Xanthias, and, to save himself, announces that he really is Dionysus. To test the godship of the two worthies, it is agreed that each shall have a beating, blow for blow,—the first who acknowledges that he is hurt shall lose his claim to divinity. Both of them ingeniously explain away their cries of pain; and Aeacus, fairly non-plussed, retires to take counsel with Persephone and Pluto.

This pause is taken advantage of to introduce the *Parabasis* (ll. 675-737); consisting of *Ode* (ll. 675-685); *Epirrhemata* (ll. 686-705); *Antode* (ll. 706-716); and *Antepirrhemata* (ll. 717-737). The main subjects touched on are the worthlessness of the demagogues Cleophon and Cleigenes; and the necessity of forgetting old grudges, and doing justice to worthy citizens.

Episodion 2 (ll. 738-813). This forms the transition to the

second part of the play. Aeacus reappears on the stage with Xanthias, and tells him how Euripides has come down among them, and claimed the tragic throne for himself : how Sophocles has modestly surrendered his claim in favour of Aeschylus ; how Aeschylus and Euripides are going to fight out the question of precedence, and how great the difficulty is of securing a proper decision—because Euripides has on his side all the worthless characters (*ὅπερ ἔστ' ἐν Ἀίδου πλῆθος* l. 774) ; while Aeschylus is only appreciated by the small minority of virtuous and cultivated men. (*ὀλίγον τὸ χρηστὸν ἔστιν ὥσπερ ἐνθάδε*, as Aeacus says, with a sly glance at the audience, l. 783). Who then shall be umpire ? Naturally Dionysus, the patron of the tragic stage.

A short song of the Chorus (ll. 814-829) gives briefly the main characteristics of the two combatants.

Epeisodion 3 (ll. 830-904). Preparations are made for the contest ; the presence of the Muses is invoked, and supplication made by each combatant to the particular deities whom he worships : Then follows a short song of the Chorus (ll. 895-904, corresponding to inf. ll. 992-1003) expressing their appreciation of the seriousness of the contest.

Epeisodion 4 (ll. 905-991). Euripides details the advances he has made in the tragic art ; the skilful treatment he has applied to it, having received it in a plethoric condition at the hands of Aeschylus ; and the democratic spirit he has infused into it, bringing it down to the level of every-day life.

Epeisodion 5 (ll. 1004-1098). Aeschylus contrasts the lofty ideal, and high moral lessons of his poetry, with the sentimentality and immorality taught by Euripides.

Choricon (ll. 1099-1118). The Chorus encourages the rival poets to carry on their contest into the very details of their art.

Epeisodion 6 (ll. 1119-1250). Criticism of the respective Prologues.

Epeisodion 7 (ll. 1261-1369). Criticism of the choric parts of their tragedies.

Epeisodion 8 (ll. 1378-1499 ; introduced by a short *Choricon* 1370-1377). A pair of scales is brought upon the stage : and Aeschylus and Euripides weigh the worth of their respective

poetry, by reciting one verse, alternately, into each scale-pan. The pan of Euripides always kicks the beam. Dionysus then puts the two poets through an examination as to their political views, and the counsel they think most wholesome for the present crisis.

The result of the examination is that Aeschylus is successful: and Dionysus determines to leave Euripides behind, and to carry back Aeschylus with him—a decision in which the Chorus (ll. 1482–1499) heartily concurs.

Exodos (ll. 1500–1533). Pluto speeds Dionysus and his companion on their way with blessings, and bids the Chorus to dismiss them with a parting hymn, full of all good wishes.

The details of the second portion of the play will be found given more at length in the next section.

III.

§ 1. The second part of the play consists of a poetical contest between the rival poets Aeschylus and Euripides, with Dionysus for judge. Of course, the intention of Aristophanes is to put Euripides in an unfavourable light, and to represent him as the evil genius of the Athenian stage; while Aeschylus is set up as the high ideal of Tragedy. But while Aristophanes desires to wean the public from their partiality for Euripides; and to make them feel the superior grandeur and higher moral purpose of Aeschylus, we may think that his sword cuts both ways, and that he is not unwilling to prick some weak points in the Aeschylean armour. It is not fair to suppose that all the criticisms of Aeschylus on Euripides are meant to be true; and all those of Euripides on Aeschylus, false; even though Aristophanes protests against the poetry of Euripides on principle.

§ 2. The main points that are brought out by this interchange of hostilities may shortly be summed up as follows:—

Aeschylus is a true and original genius (*φρενοτέκτων* 820; *αὐτόκομος λοφιά* 822); but not a popular poet (*οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος* 808). The characteristic of his diction is loftiness (*πυργώσας ῥήματα σεμνά* 1004); but there is something repellent about him (*ταυρηδόν* 804; *ἀποσεμνυνεῖται* 832); and the loftiness of his language becomes exaggerated (*ἐτερατεύετο* 834; *κομποφακελορρήμονα* 838), its forcefulness degenerates into

violence (αὐθαδέστομος, ἀθύρωτον στόμα 837; γηγενεῖ φυχῆματι 825; ἀγριοποιός 837), and its grandeur into bombast and far-fetched expressions (μορμωρῶν ῥήματα, ἀγνωστα τοῖς θεωμένοις 925, 6), and even into Oriental phraseology (γρυπαίετοι, ἵππαλέκτορες, as seen on παραπέτάσματα Μηδικά 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (πρόσχημα τῆς τραγῳδίας 913), while the main work of the play devolves on the Chorus. The language of Aeschylus is grand, because his characters are grand: they transcend human stature and human circumstance; and the expressions they use are on a corresponding scale (ἀνάγκη | μεγάλων γνῶμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν, etc. 1058 foll.). The danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (ὅν χρὴ φράζειν ἀνθρωπεύως 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (γλῶσσα λίσπη 826), elegant, elaborate (ἀστεῖον καὶ κατερμημένον 900), and subtle (ἀλινδῆθρας ἐπῶν). The stage with him is not an ideal world of superhuman personages; but an every-day world, peopled with every-day folk. Beggars in rags are there (πτωχοποιέ 846, ῥακιοσυρραπτάδη ib.), and kings in rags, for matter of that (ἴν' ἐλεινοὶ φαίνοντ' εἶναι); and lame men (χωλοποιόν 846) and slaves, and every class of the community; all speaking freely, with true Athenian παρρησία (950 foll.). Indeed one might venture to put into the mouth of Euripides the boast of Juvenal, only slightly parodied:—

'Quidquid agunt homines, votum, timor, ira, voluptas,
Gaudia, discursus, nostri farrago theatri.'

The ideal, the statuesque, the conventional, are boldly changed to the real, the human, the sentimental, and (we might almost say) the sensational. The sympathy of the audience is sought or secured by emphasising that delicate balance between right and wrong, true and false, that represents the actual complication of life. Telling situations, lights and shades of character, and every play of human interest, make it evident that with Euripides we are leaving the grand gallery of Greek sculpture to sit as audience of the Romantic drama. Aeschylus exhibits the mythic past of Hellenic legend: he is the hiero-

phant of the old national Gods. Euripides colours the legends of the past with the tints of the present : and for him, without doubt, 'Great Pan is dead : ' he acknowledges to ἴδιοι τινες θεοί, κόμμα καινόν (890).

§ 4. Both Aeschylus and Euripides agree that the duty of the poet is to make men better (βελτίους ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν 1009). They might dispute upon the meaning of 'better.' Aeschylus boasts that he made his hearers honest and vigorous and warlike (γενναίους καὶ τετραπήχεις . . . πνέοντας δόρυ 1014), by representing such plays as his 'Seven against Thebes,' or his 'Persians.' Euripides claims to have made them clever (νοεῖν, δρᾶν, τεχνάζειν 957) and prudent (οἰκίας οἰκεῖν ἄμεινον ἢ πρὸ τοῦ 976). But Aeschylus charges his rival with teaching them to prate (λαλία, στωμυλία 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.) ; accusing him further of lowering the tone of the citizens by familiarising them with immoralities, indelicacies, and low company, generally (1080 foll.).

§ 5. The two rivals then proceed to details ; and sharply criticise the construction, language, metre, and music of each other's compositions. The first attack is on the question of the *Prologues* to the play. This word must be interpreted not in the modern sense, but according to Aristotle's definition (Poet. § 12), ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου. Aeschylus is accused of being ἀσαφής ἐν τῇ φράσει τῶν πραγμάτων (1122), which we may take to mean that he threw no light upon the plot of the play, but left it to explain itself ; and also that he used obscure expressions, susceptible of various interpretations (πατρῷ' ἐποπτεύων κράτη 1126 foll.) and tautological words, with an implied difference (ἦκω and κατέρχομαι, κλύειν and ἀκούσαι, 1157, 1174).

Euripides boasts that his Prologist made everything clear to the audience (ἀλλ' οὐξίων πρότιστα μὲν μοι τὸ γένος εἴπ' ἀν εὐθὺς | τοῦ δράματος 946). But Aeschylus attacks these Prologues and 'spoils them with an oil flask.' As Euripides is made to quote them, in this play, each Prologue begins with a proper-name, followed by participial clause or clauses (ending at the penthemimeral caesura) ; and then comes the finite verb, to which the proper-name is the subject. It is this half line that

lends itself with such fatal facility to the *ληκύθιον ἀπώλεσεν* (1203 foll.); which is intended to caricature the monotonous form of the narrative; and perhaps the trivial and homely surroundings of the Euripidean drama, and the tendency to resolved feet in the trimeter.

§ 6. The lyrical portions of the dramas then come in for their share of criticism. Euripides seeks to ridicule Aeschylus by quoting a choric song, that is more or less a cento of Aeschylean lines, neither construing nor making sense; such sense as can be made being further obscured by the introduction of a refrain between the verses. A second point of attack is the irregularity of the metre; which Aeschylus is supposed to have borrowed from Terpander and the Lesbian lyric school (l. 1264 foll.). Then Aeschylus retorts upon Euripides with a corresponding parody, intended to exhibit the following short-comings: (1) the very slight connection of the song with the subject of the play: (2) the ridiculous grouping of incongruous objects (*δελφίς, μαντεία, σταδίου* 1319): (3) musical innovations, like the 'shake' illustrated by *εἰεἰεἰεἰεἰλίσσετε* (1314): (4) the metrical inaccuracy (as e.g. introducing an anapaestic base into a Glyconic verse 1322).

§ 7. And Aeschylus has yet one more weapon of attack against Euripides, who had introduced into his plays *Κρητικὰς μονωδίας*, in which the actor sang a solo and accompanied it with an illustrative dance, on the pattern of the Cretan *ὑπορχήματα*. Such a Monody Aeschylus professes to quote (l. 1325 foll.); in which we may be sure that the following points are assailed: (1) its general unintelligibility: (2) the incongruous grouping of persons and things: (3) the trivial character of the whole scene: (4) the use of oxymoron (*κελαυνοφαῖς, ψυχὰν ἄψυχον*): (5) the repetition of words (called *σχετλιασμός*, as in *δάκρυα δάκρυα, ἔβαλον ἔβαλον*): (6) the general muddle of metres.

§ 8. So much for the mutual recrimination of the two rivals. But it must not be thought that this balance of praise and blame at all represents the view that Aristophanes takes of the two poets. He is all for Aeschylus, and will none of Euripides; whom he hates not for being an unpopular poet, but for being a popular one. *There* is the danger. And if he can but break

down this popularity, he will have deserved well of the republic.

Aristophanes was the most unreasoning 'laudator temporis acti.' Genius and poet as he was, he was the sworn foe to intellectual progress. The old order changing and giving place to the new was, in his eyes, not a natural process, but political and social ruin. That a gifted man with such narrowness of view should have been found in Athens, after the era of Pericles, may seem surprising : but these reactionary spirits are always to be found. So, seeing that Euripides had broken away from the traditions of the past, and that Aeschylus was their faithful representative, we can understand how, in the judgment of Aristophanes, Aeschylus seemed to be the champion of the old religion, pure morality, national institutions, and everything that was genuinely Athenian : while Euripides was sophist, sceptic, rationalist, atheist, libertine, and general corrupter of the people. Indeed the hatred of Aristophanes for the poet must have been very intense ; for while he knows when to spare Cleon, and how to respect the memory of Lamachus, he shows no mercy to Euripides ; but, as it were, persecutes him even in the world below. Mommsen (Hist. Rom. bk. iii. c. 14) says that 'the criticism of Aristophanes probably hit the truth exactly, both in a moral and a poetical point of view :' and he charges Euripides with 'political and philosophical radicalism ;' calling him 'the first and chief apostle of that new cosmopolitan humanity, which first broke up the old Attic national life.' 'Greek tragedy,' he says, 'in the hands of Euripides stepped beyond its proper sphere, and consequently broke down ; but the success of the cosmopolitan poet was only promoted by this, since at the same time, the nation also stepped beyond its sphere, and broke down likewise.'

§ 9. No doubt it is a very difficult matter to appraise justly the merits and demerits of Euripides. It is a well-worn phrase to speak of any historical character as marking a 'transition-period.' But it is singularly true of Euripides. He stands between the ancient and modern drama ; and so is, to some extent, at a double disadvantage. He has not altogether thrown off the shackles of the old stage, nor has he stepped into the freedom of the new.

The true answer to the question whether the judgment of Aristophanes be just or not, is admirably put by Professor Jebb (Encycl. Brit. s. v. Eur.) ; who remarks that his criticism is just, if we grant his premises, viz. that Aeschylus and Sophocles are the only right models for tragedy : but that he is unfair in ignoring the changing conditions of public feeling and taste, and the necessary changes in an art which could only live by continuing to please large audiences. If Aristophanes was justified in his bitter protest against the growing spirit of his time, he could not have attacked a more complete representative of it than Euripides : but there is the same sort of unfairness in the method of his attack as there is in his assault upon Socrates as the representative of the Sophists.

Aeschylus and Sophocles adhered faithfully to the old conventional rules of Greek tragedy, in its close connection with the national religion and national legendary history. They presented broad types of human nature : the typical Achilles, the typical Odysseus : the king, the old man, the sister, etc. The utterances of the Chorus are also the illustration of broad and general moral laws. The great innovation of Euripides was the individualising of characters ; surrendering the Ideal for the Real. And this he did with some of the fetters of the old drama about him still, in the limited choice of subjects ; the relation of the Chorus to the Actors ; the use of masks preventing the possibility of facial play, etc. This last disadvantage he had not the power to break away from ; but he altered the condition of the Chorus, reducing their utterances to something that was often little more than a lyrical interlude. His narrow choice of subjects, with which the audience was familiar, he more than compensated for by introducing effects, and situations, and complications in the plot that kept curiosity in keen suspense—and so he paved the way to the Romantic drama. We, who are able nowadays to look at the work of Euripides from the purely artistic point of view, uninfluenced by his political or religious position, must assuredly wonder at the marvellous skill by which he achieved a triumph in the most unpromising field of compromise. He had to put new wine into old bottles : and the measure of success which he attained is the highest testimony to his genius.

ΒΑΤΡΑΧΟΙ.

ΞΑΝΘΙΑΣ. ΔΙΟΝΤΣΟΣ.

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
- ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι· πάνν γάρ ἐστ' ἤδη χολή.
- ΞΑ. μηδ' ἕτερον ἀστειόν τι;
- ΔΙ. πλὴν γ', ὥς θλίβομαι. 5
- ΞΑ. τί δαί; τὸ πάνν γέλοιον εἶπω;
- ΔΙ. ἢ Δία
θαρρῶν γ'· ἐκείνο μόνον ὅπως μὴ 'ρείς,
ΞΑ. τὸ τί;
- ΔΙ. μεταβαλλόμενος τὰνάφορον ὅτι χεζητιᾶς.
- ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἴπερ ποιήσω μηδὲν ὦνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκισ κάμειψίας,
οἳ σκενοφοροῦσ' ἐκάστοτ' ἐν κωμῳδίᾳ; 15
- ΔΙ. μή νυν ποιήσης· ὥς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλείν ἢ 'νιαντῶ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσί,
ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
- ΔΙ. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ τалаπωροῖτο μηδ' ἄχθος φέροι;
- ΞΑ. σὺ γὰρ φέρω 'γώ; 25

- ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;
 ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
 ΞΑ. βαρέως πάνν.
 ΔΙ. οὐκ οὖν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὄνος φέρει;
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἡγὼ καὶ φέρω, μὰ τὸν Δι' οὐ.
 ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;
 ΞΑ. οὐκ οἶδ'. ὃ δ' ὧμος οὐτοσὶ πιέζεται. 30
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
 ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐνανυμάχουν;
 ἢ τὰν σε κωκύειν ἂν ἐκέλευον μακρά.
 ΔΙ. κατὰβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35
 ἤδη βαδίζων εἰμι τῆσδ', οἱ πρῶτά με
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

ΗΡΑΚΛΗΣ.

- ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὥς κενταυρικῶς
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;
 ΔΙ. ὃ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης; 40
 ΞΑ. τὸ τί;
 ΔΙ. ὥς σφόδρὰ μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ μαίνοιο γε.
 ΗΡ. οὐ τοι μὰ τὴν Διμήτρε δύναμαι μὴ γελᾶν
 καίτοι δάκνω γ' ἐμαντόν· ἀλλ' ὅμως γελῶ.
 ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
 ΗΡ. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων, 45
 ὁρῶν λεοντῇ ἐπὶ κροκωτῷ κεκμήνην.
 τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην;
 ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτεον Κλεισθένη.
 ΗΡ. κἀνανυμάχηςας;
 ΔΙ. καὶ κατεδύσαμέν γε ναῦς
 τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα. 50
 ΗΡ. σφῶ; ΔΙ. νῆ τὸν Ἀπόλλω.

- ΞΑ. κᾶτ' ἔγωγ' ἐξηγρόμην.
- ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι
τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα; 54
- ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς, ἡλίκος Μόλων.
- ΗΡ. γυναικός; ΔΙ. οὐ δῆτ'. ΗΡ. ἀλλὰ παιδός;
ΔΙ. οὐδαμῶς.
- ΗΡ. ἀλλ' ἀνδρός; ΔΙ. ἀτταταῖ.
- ΗΡ. ξυνεγένου Κλεισθένει;
- ΔΙ. μὴ σκῶπτέ μ', ὦδέλφ'. οὐ γὰρ ἀλλ' ἔχω κακῶς
τοιούτος ἡμερός με διαλυμαίνεται.
- ΗΡ. ποίός τις, ὦδελφίδιον; 60
- ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἔρῳ.
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;
- ΗΡ. ἔτνους; βαβαιᾶξ, μυριάκις ἐν τῷ βίῳ.
- ΔΙ. ἂρ' ἐκδιδάσκω τὸ σαφές, ἢ ἑτέρα φράσω;
- ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάννυ γὰρ μαυθάνω. 65
- ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;
- ΔΙ. κοῦδεὶς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκείνουν. ΗΡ. πότερον εἰς Αἶδου κάτω;
- ΔΙ. καὶ νῆ Δ' εἰ τί γ' ἔστιν ἔτι κατωτέρω. 70
- ΗΡ. τί βουλόμενος;
- ΔΙ. δέομαι ποιητοῦ δεξιῶ.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.
- ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῇ;
- ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἔστι λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα·
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75
- ΗΡ. εἶτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;

- | | | |
|-----|--|-----|
| ΔΙ. | οὐ, πρίν γ' ἂν ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσῳ.
κἄλλως ὁ μὲν γ' Εὐριπίδης, πανούργος ὦν,
κὰν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἔκει. | 80 |
| ΗΡ. | Ἀγάθων δὲ ποῦ 'στιν ; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,
ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις. | |
| ΗΡ. | ποῖ γῆς ὁ τλήμων ; ΔΙ. ἐς μακάρων εὐωχίαν. | 85 |
| ΗΡ. | ὁ δὲ Ξενοκλῆς ; ΔΙ. ἐξόλοιτο νῆ Δία. | |
| ΗΡ. | Πυθάγγελος δέ ; | |
| ΞΑ. | περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένον τὸν ὦμον οὕτωςι σφόδρα.
οὐκουν ἕτερ' ἔστ' ἐνταῦθα μεираκύλλια
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, | 90 |
| ΔΙ. | Εὐριπίδου πλεῖν ἢ σταδίφ λαλίστερα ;
ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶπτον, ἦν μόνον χορὸν λάβη,
ἅπαξ προσουρήσαντα τῇ τραγωδίᾳ. | 95 |
| ΗΡ. | γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι
ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι. | |
| ΗΡ. | πῶς γόνιμον ; | |
| ΔΙ. | ὧδὲ γόνιμον, ὅστις φθέγγεται
τοιουτοῦ τι παρακεκινδυνευμένον,
αἰθέρα Διδς δωμάτιον, ἢ χρόνον πόδα,
ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,
γλῶτταν δ' ἐπιορκήσασαν ἰδίᾳ τῆς φρενός. | 100 |
| ΗΡ. | σὲ δὲ ταῦτ' ἄρέσκει ; ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι. | |
| ΗΡ. | ἢ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ. | |
| ΔΙ. | μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν. | 105 |
| ΗΡ. | καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται. | |
| ΔΙ. | δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος. | |

ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἷσι σὺ 110
ἔχρω τόθ', ἥνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

HP. ὦ σχέτλιε, τολμήσεις γὰρ ἵεναι; 116

ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπως τάχιστ' ἀφιζόμεθ' εἰς Ἄιδου κάτω
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.

HP. φέρε δὴ, τίς αὐτῶν σοὶ φράσω πρώτην; τίνα; 120
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θραλίου,
κρεμάσαντι σαντόν. ΔΙ. παῦε, πνιγερὰν λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἥ διὰ θυνίας. ΔΙ. ἄρα κώνειον λέγεις;

HP. μάλιστά γε. 125

ΔΙ. ψυχράν γε καὶ δυσχείμερον
εὐθύς γὰρ ἀποπήγνυσι τάντικνήμεια.

HP. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

ΔΙ. νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.

HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἴτα τί;

HP. ἀναβάς ἐπὶ τὸν πύργον τὸν ὑψηλὸν ΔΙ. τί δρῶ;

HP. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ, 131
κάπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαντόν.

ΔΙ. ποῖ; HP. κάτω.

ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.

οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. HP. τί δαί;

ΔΙ. ἦνπερ σὺ τότε κατῆλθες. 136

- HP. ἄλλ' ὁ πλοῦς πολὺς.
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάντ'
ἄβυσσον. ΔΙ. εἴτα πῶς περαιωθήσομαι ;
- HP. ἐν πλοιαρίῳ τυννουτῷ σ' ἀνὴρ γέρων
ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβών. 140
- ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τὸ δὺ' ὀβολῶ.
πῶς ἡλθέτην κάκεισε ;
- HP. Θησεὺς ἤγαγεν.
μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
δεινότατα.
- ΔΙ. μή μ' ἐκπληττε μηδὲ δειμάτου'
οὐ γάρ μ' ἀποτρέψεις. 145
- HP. εἴτα βόρβορον πολὺν
καὶ σκῶρ αἰένων· ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ μητέρ' ἠλόησεν, ἢ πατὸς γνάθον
ἐπάταξεν, ἢ ἑπύορκον ὄρκον ὤμοσεν, 150
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
- ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεί
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίον.
- HP. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
- ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν ; HP. οἱ μεμνημένοι,—
- ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ κατέξω ταῦτα τὸν πλείω χρόνον. 160
- HP. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ.
- ΔΙ. νῆ Δία καὶ σύ γε

ὕγλαινε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε. 168

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάννυ.

ΞΑ. μὴ δῆθ' ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἔαν δὲ μὴ ᾔχω; ΞΑ. τότε ἔμ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

ἄνθρωπε, βούλει σκενάρει εἰς Ἀίδου φέρειν;

ΝΕΚΡΟΣ.

πόσ' ἄττα; ΔΙ. ταυτί.

ΝΕ. δύο δραχμας μισθὸν τελεῖς;

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς οὐδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἔαν ξυμβῶ τί σοι. 175

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμας, μὴ διαλέγουν.

ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιψῆν νυν πάλιν.

ΞΑ. ὥς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται;

ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστός εἶ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ.

ὥπ, παραβαλοῦ.

ΞΑ. τουτὶ τί ἐστι;

ΔΙ. τοῦτο; λίμνη νῆ Δία

αὕτη ὅστις ἦν ἐφραζε, καὶ πλοῖόν γ' ὄρω.

ΞΑ. νῆ τὸν Ποσειδῶ, κάστι γ' ὁ Χάρων αἰτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185

τίς εἰς τὸ Λήθης πεδίον, ἢ ἔς Ἑννοῦ πόδας,

ἢ ἔς Κερβερίους, ἢ ἔς Κόρακας, ἢ ἐπὶ Ταίναρον;

- ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.
 ΔΙ. ποῖ σχήσειν δοκεῖς ;
 ἐς κόρακας ὄντως ;
 ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὔνεκα.
 ἔμβαινε δῆ. ΔΙ. παῖ, δεῦρο.
 ΧΑ. δοῦλον οὐκ ἄγω,
 εἰ μὴ νευανμάχηκε τὴν περὶ τῶν κρεῶν.
 ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.
 ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ ;
 ΞΑ. ποῦ δῆτ' ἀναμενῶ ;
 ΧΑ. παρὰ τὸν Αὔαινον λίθον,
 ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις ; 195
 ΞΑ. πάντῃ μανθάνω.
 οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν ;
 ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
 οὗτος, τί ποιεῖς ;
 ΔΙ. ὃ τι ποιῶ ; τί δ' ἄλλο γ' ἢ
 ἴζω 'πὶ κώπην, οἷπερ ἐκέλευσάς με σύ ;
 ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων ; ΔΙ. ἰδοῦ.
 ΧΑ. οὐκουν προβαλεῖ τὸ χεῖρε κᾶκτενεῖς ; ΔΙ. ἰδοῦ.
 ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202
 ἐλᾶς προθύμως ;
 ΔΙ. κᾶτα πῶς δυνήσομαι,
 ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
 ὢν, εἴτ' ἐλαύνειν ; 205
 ΧΑ. ῥᾶστ' ἀκούσει γὰρ μέλη
 κάλλιστ', ἐπειδὰν ἐμβάλῃς ἄπαξ. ΔΙ. τίνων ;
 ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δῆ.
 ΧΑ. ὦδπ ὅπ ὦδπ ὅπ.

βρεκεκεκέξ κοᾶξ κοᾶξ. 210

λιμναῖα κρηνῶν τέκνα,
ξύνανλον ὕμνων βοᾶν
φθεγξώμεθ', εὐγερυν ἐμὰν ἀοιδὰν,
κοᾶξ κοᾶξ,
ἦν ἀμφὶ Νυσήιον 215
Διδὸς Διώνυσον ἐν
Λίμναισιν ἰαχήσαμεν,
ἦνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

βρεκεκεκέξ κοᾶξ κοᾶξ. 220

ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
τὸν ὄρρον, ὦ κοᾶξ κοᾶξ·
ὕμῖν δ' ἴσως οὐδὲν μέλει.

ΒΑ. βρεκεκεκέξ κοᾶξ κοᾶξ. 225

ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ.
οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοᾶξ.

ΒΑ. εἰκότως γ', ὦ πολλὰ πράτ-
των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πᾶν, ὁ καλαμόφθογγα παίζων· 230
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἐνεκα δόνακος, δν ὑπολύριον
ἐνυδρον ἐν λίμναις τρέφω.

βρεκεκεκέξ κοᾶξ κοᾶξ. 235

ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω·
ἀλλ', ὦ φιλφδὸν γένος, 239
παύσασθε.

ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου

- καὶ φλέω, χαίροντες· ὧδῆς
πολυκόλ^{υμ}βοῖσιν μέλεσσιν, 245
ἢ Διὸς φεύγοντες ὄμβρον
ἐνυδρὸν ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμάσιν.
- ΔΙ. βρεκεκεκεξ κοᾶξ κοᾶξ. 250
τουτὶ παρ' ὑμῶν λαμβάνω.
- ΒΑ. δεινὰ τᾶρα πεισόμεσθα.
ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι. 255
- ΒΑ. βρεκεκεκεξ κοᾶξ κοᾶξ.
ΔΙ οἰμώζετ'· οὐ γάρ μοι μέλει.
ΒΑ. ἀλλὰ μὴν κεκραζόμεσθ' ἄν
ὅπῃ φάρυγξ ἄν ἡμῶν
χαλδάνῃ δι' ἡμέρας. 260
- ΔΙ. βρεκεκεκεξ κοᾶξ κοᾶξ.
τούτῳ γὰρ οὐ νικήσετε.
- ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
ΔΙ. οὐδέποτε· κεκράξομαι γάρ,
καὶν με δῆ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοᾶξ,
βρεκεκεκεξ κοᾶξ κοᾶξ.
ἐμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ.
- ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
ἐκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷβολῷ.
- ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας. 271
- ΞΑ. ἰαῦ. ΔΙ. βιάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.
- ΔΙ. τί ἔστι τάνταυθι; ΞΑ. σκότος καὶ βόρβορος.
- ΔΙ. κατεῖδες οὖν πού τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὔ;
- ΔΙ. νῆ τὸν Ποσειδῶ ἔγωγε, καὶ νυνὶ γ' ὀρώ. 276

ἄγε δὴ, τί δρῶμεν ;

ΞΑ. προΐεναι βέλτιστα νῶν,
ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία
τὰ δαίν' ἐφασκ' ἐκείνος.

ΔΙ. ὥς οἰμώζεται.
ἤλαζονεύεθ', ἵνα φοβηθείην ἐγὼ, 280
εἰδώς με μάχιμον ὄντα, φιλοτιμουμένους.
οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς.
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

ΞΑ. νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός. 285

ΔΙ. ποῦ ποῦ 'στιν ; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.

ΞΑ. καὶ μὴν ὁρῶ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποῖόν τι ;

ΞΑ. δεινὸν παντοδαπὸν γούν γίνεται
ποτὲ μέν γε βοῦς, νυνὶ δ' ὄρεῦς, ποτὲ δ' αὖ γυνή 290
ὠραιοτάτη τις. ΔΙ. ποῦ 'στι ; φέρ' ἐπ' αὐτὴν ἴω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

ΔΙ. Ἐμπουσα τοῖνυν ἐστί.

ΞΑ. πυρὶ γούν λάμπεται
ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολλίτινον θάτερον, 295
σάφ' ἴσθι. ΔΙ. ποῖ δὴτ' ἂν τραποίμην ;

ΞΑ. ποῖ δ' ἐγώ ;

ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ᾧ σοι συμπότης.

ΞΑ. ἀπολούμεθ', ὦναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλείς μ',
ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόνυσε τοῖνυν. ΔΙ. τοῦτ' ἔθ' ἤττον θατέρου. 300

ΞΑ. ἴθ' ἥπερ ἔρχει. δεῦρο δεῦρ', ᾧ δέσποτα.

ΔΙ. τί δ' ἐστι ;

- ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
 ἔξεστί θ' ὥσπερ Ἑγέλοχος ἡμῖν λέγειν·
 ἐκ κυμάτων γὰρ αὐθις αὐ γαλήν ὀρώ.
 ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ τὸν Δία.
 ΔΙ. καθύθις κατόμοσον. ΞΑ. νῆ Δί. 306
 ΔΙ. ὁμοσον. ΞΑ. νῆ Δία.
 ΔΙ. οἴμοι τάλας, ὥς ὥχριασ' αἴτην ἰδών·
 ΞΑ. ὅδὶ δὲ δείσαθ' ὑπερεπύρρϊάσέ σου.
 ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;
 ΞΑ. οὗτος. ΔΙ. τί ἐστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
 ΞΑ. αὐλῶν πνοῆς.
 ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις ἐξέπνευσε μυστικωτάτη.
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

ΧΟΡΟΣ ΜΥΣΤΩΝ.

- Ἰαχ', ὦ Ἰαχχε.
 Ἰαχ', ὦ Ἰαχχε.
 ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δεσποθ', οἱ μεμνημένοι
 ἐνταυθά που παίζουσιν, οὗς ἔφραζε νῶν.
 ᾄδουσι γοῦν τὸν Ἰαχχον ὕπερ Διαγόρας. 320
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς.
 ΧΟ. Ἰαχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,
 Ἰαχ', ὦ Ἰαχχε, 325
 ἐλθέ(τόν) ἀνὰ λειμῶνα χορεύσων,
 εἰς θιασώτας,
 ν μὲν τινάσσω
 σφ' βρόντη
 ὧν θρασεῖ δ' ἐγκατακρούων 330

BATPAXOI.

C

B

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΛΙΑΚΟΣ.

ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑ.

ΠΛΑΘΑΝΗ.

ΕΥΡΙΠΙΔΗΣ.

ΛΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.

ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον
 βασίλειαν,
 Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολπαῖς
 κελαδεῖτε.

Δήμητερ, ἀγνῶν ὀργῶν
 ἄνασσα, συμπαραστάτει, 385

καὶ σῶζε τὸν σαντῆς χορόν
 καὶ μ' ἀσφαλῶς πανήμερον
 παῖσαί τε καὶ χορεῦσαι·
 καὶ πολλὰ μὲν γέλοιά μ' εἰ-
 πείν, πολλὰ δὲ σπονδαῖα, καὶ 390

τῆς σῆς ἑορτῆς ἄξιως
 παίσαντα καὶ σκώψαντα νι-
 κήσαντα ταινιούσθαι.

ἀλλ' εἶα 394

νῦν καὶ τὸν ὥραϊον θεὸν παρακαλεῖτε δεῦρο 395
 ψῆδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

Ἰακχε πολυτίμητε, μέλος ἑορτῆς
 ἡδιστον εὐρῶν, δεῦρο συνακολούθει
 πρὸς τὴν θεὸν καὶ δεῖξον ὥς 400
 ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με,
 σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
 κάπ' εὐτελείῃ τόν τε σανδαλίσκον 405
 καὶ τὸ ῥάκος, κάξεῦρες ὥστ'
 ἀζημίους παίζειν τε καὶ χορεύειν.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.
 καὶ γὰρ παραβλέψας τι μειρακίσκης
 νῦν δὴ κατεῖδον, καὶ μάλ' εὐπροσώπου, 410
 συμπαιστρίας χιτωνίου
 παραρραγέντος τιτθίου προκῦψαν.
 Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

- ΔΙ. ἐγὼ δ' αἶψά πω φιλακόλουθός εἰμι καὶ [μετ' αὐτῆς]
παίζων χορεύειν βούλομαι. ΞΑ. κἀγωγε πρόσ.
- ΧΟ. βούλεσθε δῆτα κοινῇ 416
σκόψωμεν Ἀρχέδημον ;
ὃς ἐπτέτης ὦν οὐκ ἔφυσσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι, 420
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.
- ΔΙ. ἔχουτ' ἂν οὖν φράσαι νῦν
Πλούτων' ὅπου ἔνθαδ' οἴκεῖ ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
- ΧΟ. μηδὲν μακρὰν ἀπέλθης,
μηδ' αὖθις ἐπανέρη με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένους.
- ΔΙ. αἶροι' ἂν αὖθις, ὦ παῖ.
ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν ;
- ΧΟ. χωρεῖτε 440
νῦν ἱρὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἂν' ἄλλος
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
- ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἰμι καὶ γυναιξίν, 444
οὐ παννυχίζουσιν θεᾶ, φέγγος ἱρὸν οἴσω.
- ΧΟ. χωρῶμεν ἐς πολυρρόδους 448
λειμῶνας ἀνθεμῶδεις,
τὸν ἡμέτερον τρόπον, 450
τὸν καλλιχορώτατον,
παίζοντες, ὃν ὀλβιαὶ
Μοῖραι ξυνάγουσιν.
μόνοις γὰρ ἡμῖν ἥλιος
καὶ φέγγος ἱλαρόν ἐστιν, 455
ὅσοι μεμνήμεθ' εὖ-
σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

- ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ; τίνα ; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων ;
ΔΙ. παῖ παῖ.

ΑΙΑΚΟΣ.

τίς οὗτος ;

- ΔΙ. Ἡρακλῆς ὁ καρτερός.
ΑΙΑ. ὦ βδέλυγρ' ἐκάνασχυντε καὶ τολμηρὲς σὺν 465
καὶ μιᾶρ' καὶ παμμίαρε καὶ μιαρῶτατε,
ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας (ἄγχων) κάποδρὰς ᾤχου (λαβὼν)
ὃν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος
τοῖα Στυγός σε μελανοκάρδιος πέτρα 470
'Αχερόντιός τε σκόπελος αἵματοσταγῆς
φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,
'Εχιδνὰ θ' ἐκατογκέφαλος, ἥ τὰ σπλάγχνα σου
διασπαράξει, πλευνόμενων τ' ἀνθάψεται
Ταρτησίᾳ μύραινα· τὼ νεφρῶ δέ σου 475
αὐτοῖσιν ἐντέροισιν ἡματωμένω
διασπᾶσονται Γοργόνες Τιθράσιαι,
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα·
ΞΑ. οὗτος, τί δέδρακας ; οὐκ ἀναστήσει ταχὺ 480
πρὶν τινὰ σ' ἰδεῖν ἀλλότριον ;
ΔΙ. ἀλλ' ὠρακιῶ.
ἀλλ' οἷσε πρὸς τὴν καρδίαν μου σφογγιάν.

- ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ. ^{εἰς τὴν κοιλίαν} ποῦ 'στιν; ὦ χρυσοὶ θεοὶ
 ΞΑ. ἐνταυθ' ἔχεις τὴν καρδίαν;
 ΔΙ. (δείσασα) γὰρ
 εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν. 485
 ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.
 ΔΙ. πῶς δειλὸς, ^{ὅστις} σφογγίαν ^{ῥημάτων} ἤτησά σε;
 ΞΑ. ἀνδρείά γ', ὦ Πόσειδον.
 ΔΙ. οἶμαι νῆ Δία.
 σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων ^{ἡ γὰρ γυνὴ} καὶ τὰς ἀπειλάς; ΞΑ. ^{οὐ} μὰ Δί' οὐδ' ἐφρόντισα.
 ΔΙ. ἴθι νυν, ἐπειδὴ λημματίας ^{κἀνδρείος} εἶ,
 σὺ μὲν γενοῦ 'γὼ, τὸ ρόπαλον τοῦτ' λαβὼν 495
 καὶ τὴν λεοντήν, εἵπερ ἀφοβόσπλαγχνος εἶ·
 ἐγὼ δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει.
 ΞΑ. φέρε δὴ ^{ταχέως} αὐτ'. οὐ γὰρ ἀλλὰ πιστότεον·
 καὶ βλέψον εἰς τὸν Ἡρακλεωξανθίαν,
 εἰ δειλὸς ἔσομαι καὶ ^{κατὰ} σέ τὸ λῆμ' ἔχων. 500
 ΔΙ. (μὰ Δί') ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγιάς.
 φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

ΘΕΡΑΠΙΑΝΑ.

- ὦ φίλταθ' ἤκεις Ἡράκλεις; δεῦρ' εἴσιθι.
 ἡ γὰρ θεὸς σ' ὥς ἐπύθεθ' ἤκου· εὐθέως
 ἔπεττεν ἄρτους, ἦψε ^{κατερικτῶν} χύτρας 505
 ἔτνους δὺ ἢ τρεῖς, βοῦν ἀπηνυθράκεις· ὄλον,
 πλακοῦντας ὥπτα, κολλάβους· ἀλλ' εἴσιθι.
 ΞΑ. κάλλιστ', ἐπαινῶ.
 ΘΕ. ^{μακάριος} μὰ τὸν Ἀπόλλω οὐ μὴ σ' ἐγὼ
^{περίνομα} περινομάμελθόντ', ἐπεὶ τοι καὶ κρέα

ἀνέβραττεν ὀρνίθεια, καὶ τραγῆματα ^{αὐγὰς μακρὰ} 510

ἔφρυγε, κῶνον ἀνεκράνυν γλυκύτατον.

ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πάννυ καλῶς.

ΘΕ.

^{ῥαφισμένη}
ληρεῖς ἔχων.

οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι

ἦδη ὕδον ἔσθ' ὠραιότατη κῶρχηστρίδες

ἕτεραι δὲ ἢ τρεῖς.

ΞΑ. πῶς λέγεις; ὀρχηστρίδες; 515

ΘΕ. ἀλλ' εἴσιθ' ὥς ὁ μάγειρος ἦδη τὰ τεμάχη
ἔμελλ' ἀφαιρεῖν ^{ἐν τῇ} χη τράπεζᾳ εἰσηρεῖν.

ΞΑ. ἴθι νυν, φράσον ^{πρωτίστα} ταῖς ὀρχηστρίσιν

ταῖς ἔνδον οὔσαις αὐτὸς ὥς εἰσέρχομαι. 520

ὁ παῖς, ἀκρόλῳθαι δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπύσχεσ οὗτος. οὐ τί που ὅπουδὴν ποιεῖ,

ὅτιή σε (παίζων) Ἡρακλέα νεσκεύασα

οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,

ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα; 525

ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ

ἄδωκας αὐτός;

ΔΙ. οὐ τάχ', ἀλλ' ἦδη ποιῶ.

κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μάρτυρομαι

καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποῖοις θεοῖς;

τὸ δὲ πρόσδοκῃσαι σ' οὐκ ἀνόητον καὶ κενδὺν 530

ὥς δοῦλος ὢν καὶ θνητὸς ἀλκμήνης ἔσει;

ΞΑ. ἀμέλκει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοι ποτε

ἐμοῦ δεσθεῖης ἂν, εἰ θεὸς θέλοι.

ΧΘ. ταῦτα μὲν ἥρως ἀνδρὸς ἔστι 534

νοῦν ἔχοντος καὶ φρένας καὶ

πολλὰ περιπεπλευκότος, 535

μετακυλινθεῖν αὐτὸν ἀεὶ

πρὸς τὸν εὖ πράττοντα τοῖχον^{νῆ}
 μᾶλλον ἢ γεγραμμένην^{αὐτῆς ἰσχυρῆς}
 εἰκόν' ἐστάναι, λαβόνθ' ἐν^{ἐν τῇ}
 ῥήγμα· τὸ δὲ μεταστρέφεσθαι^{ἐν τῇ}
 πρὸς τὸ μαλθακώτερον^{ἐν τῇ}
 δεξιῷ πρὸς ἀνδρός ἐστι
 καὶ φύσει Θηραμένους.

540

ΠΑΝΔΟΚΕΥΤΡΙΑ.

Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος οὔτοσί,
 ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε
 ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

550

ΠΛΑΘΑΝΗ.

νῆ Δία,
 ἐκείνος αὐτὸς δῆτα. ΞΑ. κακὸν ἤκει τινί.
 ΠΑΝ. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἵκοσιν
 ἀνημιωβολιαῖα. ΞΑ. δώσει τις δίκην.
 ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.
 ΔΙ. ληρεῖς, ὦ γύναι,
 κοῦκ οἶσθ' ὅ τι λέγεις.
 ΠΛΑ. οὐ μὲν οὖν με προσεδόκας,
 ὅτι ἡ κοθόριους εἶχες, ἂν γινῶναι σ' ἔτι ;
 ΠΑΝ. τί δαί ; τὸ πολὺ τάριχος οὐκ εἶρηκά πω.
 ΠΛΑ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,
 ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθειεν.
 ΠΑΝ. κάπειτ' ἐπειδὴ τὰργύριον ἐπραττόμην,
 ἔβλεψεν εἷς με δριμὺ κάμυκάτό γε.
 ΞΑ. τούτου πάνν τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.
 ΠΛΑ. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.
 ΠΑΝ. νῆ Δία, τάλαινα.

555

560

565

- ΠΑΛ. νῦν δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·
ὁ δ' ὥχεται' ἐξέξας γε τοὺς ψιάθους λαβών.
ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.
ΠΑΝ. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.
ΠΑΛ. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν. 571
ΠΑΝ. ὦ μιαρὰ φάρνυξ,
ὥς ἡδέως ἂν σου λίθῃ τοὺς γομφίους
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.
ΠΑΛ. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοίμιν σε.
ΠΑΝ. ἐγὼ δὲ τὸν λάρνγγ' ἂν ἐκτέμοίμιν σου, 575
δρέπανον λαβοῦσ', φ' τὰς χόλικας κατέσπασας.
ἀλλ' εἴμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιέται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580
οὐκ ἂν γενοίμην Ἡρακλῆς αὖ.
ΔΙ. μηδαμῶς,
ὦ Ξανθίδιον.
ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
νίδος γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν ;
ΔΙ. οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾶς·
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς. ἡ γυνή, τὰ παιδιά,
κάκιστ' ἀπολοίμην, ἀρχέδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟΡΟΣ.

- νῦν σὸν ἔργον ἔστ', ἐπειδὴ 590
τὴν στολὴν εἴληφας, ἥνπερ

εἶχες ἐξ ἀρχῆς, πάλιν
ἀνανεάζειν πρὸς τὸ σοβαρὸν,
καὶ βλέπειν αὖθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
ᾧ περ εἰκάξεις σεαυτόν.

εἰ δὲ παραληρῶν ἀλώσει
καὶ βαλεῖς τι μαλθακὸν,
αὖθις αἵρεσθαί σ' ἀνάγκη
'σταὶ πάλιν τὰ στρώματα.

595

ΞΑ. οὐ κακῶς, ὦνδρες, παραινείτ',
ἀλλὰ καὶ τοὺς τυγχάνω ταῦτ'
ἄρτι συννοοούμενος.

ὅτι μὲν οὖν, ἣν χρηστὸν ἦ τι,
ταῦτ' ἀφαιρείσθαι πάλιν πει-
ράσεται μ' εὖ οἶδ' ὅτι.

600

ἀλλ' ὅμως ἐγὼ παρέξω
'μαντὸν ἀνδρεῖον τὸ λῆμα
καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ὥς ἀκούω
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ξυνδέετε ταχέως τουτοὺ τὸν κυνοκλόπον, 605
ἵνα δῶ δίκην ἀνύετον. ΔΙ. ἤκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον;

ΑΙΑ. εἶεν, μάχει;

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας
χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτοὺ 610
κλέπτοντα πρὸς τὰλλότρια; ΑΙΑ. μάλλ' ὑπερφύνα.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινὰ.

ΞΑ. καὶ μὴν νῆ Δία.

εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
 ἢ 'κλεψα τῶν σῶν ^{ἀφ' ὧν ἔσθ' ἡμῶν} ἀφ' οὗ τι καὶ τριχός.
 καὶ σοι ποιήσω πρᾶγμα ^{ἡγεμονίᾳ} γένναίον' πάννυ· 615
 βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,
 κἄν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι ^{ῥαβδίᾳ}
 δήσας, κρεμάσας, ὑστρίχιδι ^{ῥαβδίᾳ} μαστιγῶν, δέβων,
 στρέβλων, ^{ῥαβδίᾳ} ἐτι δ' ἐς τὰς ῥίνας ὅζος ἐγγέωψ, 620
 πλύνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλὴν πρᾶσψ
 μὴ τύπτε τοῦτον μηδὲ γητείῃ νέψ.

ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
 τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ^{ἐμοί} ἐμοί, οὕτω δὲ βασάνιζ' ἀπαγαγών. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοί κατ' ὀφθαλμοὺς λέγῃ.
 κατάθου σὺ τὰ σκευή ταχέως, χῶπως ἐρείς
 ἐνταῦθα μηδὲν ψεύδος.

ΔΙ. ἀγορεύω τινα
 ἐμὲ μὴ βασανίζειν ἀθάνατον οὐτ'· εἰ δὲ μὴ,
 αὐτὸς σεαυτοῦ ^{ἀπὸ} αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναι φημι Διόνυσος Διὸς,
 τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. ^{εἰς τὴν μάχην} φήμ' ἐγώ.
 καὶ πολὺ γέ μᾶλλον ἔστι μαστιγωτέος·

εἴπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635
 οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· ^{ἐν τῇ μάχῃ} χῶπότερον ἂν ὦν ἴδης
 κλαύσαντα πρότερον ἢ ^{ἐν τῇ μάχῃ} προτιμῆσαντά τι ^{ἐν τῇ μάχῃ}
 τυπτόμενον, εἶναι τοῦτον ἡγού μὴ θεόν.

ΑΙΑ. ^{ἐν τῇ μάχῃ} οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνὴρ· 640
 χῶρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

ΞΑ. πῶς οὖν βασανιεῖς νῦν δικαίως ;

ΑΙΑ. ^{ἴλω} ^{ἐν} πληγὴν πᾶρά πληγὴν ἐκάτερον. ^{ῥαδίως}

ΞΑ. ^{καλῶς} λέγεις.

ΑΙΑ. ἰδοῦ. ΞΑ. σκόπει νυν ἦν μ' ὑποκινήσας^ν ἰδῆς.

ΑΙΑ. ἦδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δε' οὐδ' ἐμοὶ δοκεῖς.

ΑΙΑ. ἀλλ' εἴμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνικά^ν; 646

ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾶτα^ν πῶς οὐκ ἐπάρθην^ν ;

ΑΙΑ. οὐκ οἶδ' αὖ^ν τουδὶ δ' αὐθις ἀπφειράσομαι.

ΞΑ. οὐκουν ἀνυσεῖς ; λατταταῖ.

ΑΙΑ. τί τὰτταταῖ ;

μῶν ὠδυνήθης ;

ΞΑ. οὐ μὰ Δε', ἀλλ' ἐφρόντισα ⁶⁵⁰
ὀπόθ' Ἡράκλεια τὰν Διομέλοισ γίγνεται.

ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.

ΔΙ. ἰοῦ ἰοῦ. ΑΙΑ. τί ἔστιν ; ΔΙ. ἱππέας ὄρα^ν.

ΑΙΑ. τί δῆτα κλάεις ; ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙΑ. ἐπεὶ πρᾶξιμάς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655

ΑΙΑ. βαδιστέον τάρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι ; ΞΑ. τὴν ἀκαῖαν ἔξελε.

ΑΙΑ. τί τὸ πρᾶγμα τουτί ; δεῦρο πάλιν βαδιστέον.

ΔΙ. Ἄπολλον, ὅς που Δῆλον ἢ Πύθων' ἔχεις.

ΞΑ. ἤλγησεν οὐκ ἤκουσας ;

ΔΙ. οὐκ ἔγωγ', ἐπεὶ ⁶⁶⁰

ἱάμβον Ἰππῶνακτος ἀνεμμνησκόμην.

ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπώδει^ν.

ΑΙΑ. μὰ τὸν Δε', ἀλλ' ἦδη παρέχε τὴν γαστέρα.

ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.

ΔΙ. ὅς Αἰγαίου πρῶνας ἢ γλαυκᾶς μέδεις ⁶⁶⁵
ἀλδς ἐν βένθεσιν.

ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν^ν
ὀπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον

ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670
 χῆ Φερσέφατθ', αὐτ' οὐτε ^{χρηματίζω} κακείνω θεώ.
 ΔΙ. ὀρθῶς λέγεις· ἐβουλόμεν δ' ἂν τοῦτό σε
 πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ.

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν
 αἰοιδᾶς ἐμᾶς, 676
 τὸν πολλὸν ὀψομένη λαῶν ὄχλον, σὺ σοφίαι
 μυρίαι κάθηνται,
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν
 ἀμφιβάλλουσιν
 δεινὸν ἐπιβρέμεται 680
 Ὀρηκία χελιδῶν,
 ἐπὶ βάρβαρον ἐξομένη πέταλον·
 ῥύξει δ' ἐπὶ κλαυτὸν ἀηδόνιον νόμον, ὥς ἀπολείται,
 κἂν ἴσαι γένωνται. 685
 τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει
 ζυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
 ἐξισῶσαι τοὺς πολλίτας κάφελεῖν τὰ δέσματα.
 κεῖ τις ἤμαρτε σφαλεῖς τι Φρυγίχου παλαίσμασιν,
 ἐκγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690
 αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἀμαρτίας.
 εἴτ' ἀτιμὸν φημὶ χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
 καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν
 καὶ Πλαταιᾶς εὐθὺς εἶναι κἀντὶ δούλων δεσπότης.
 κοῦδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν
 ἔχειν, 695
 ἀλλ' ἐπαινώ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
 πρὸς δὲ τοῦτοις εἰκὸς ὑμᾶς, οἱ μεθ' ὑμῶν, πολλὰ δὴ
 χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

τὴν μίαν ταύτην παρῆναι ξυμφορὰν αἰτουμένοις.
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει, 700
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα
 ἀπιτιμίους καὶ πόλιντας, ὅστις ἂν ξυνναυμαχῇ.
 εἰ δὲ τοῦτ' ὀγκωσόμεσθα ἀποσεμνυνούμεθα, 703
 τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
 ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.
 εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις
 ἕτ' οἰμώζεται,

οὐ πολλὸν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
 Κλειγένης ὁ μικρὸς,
 ὁ πονηρότατος βαλανεύς ὁπόσοι κρατοῦσι κυκη-
 σιτέφρου 710

ψευδολίτρου κούλας
 καὶ Κιμωλίας γῆς,
 χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
 εἰρηνικὸς ἔσθ', ἵνα μὴ ποτε ἀποδυθῇ μεθύων ἄ- 715
 νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἢ πόλις πεπονθῆναι
 ταῦτόν ἐς τε τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς
 κακοὺς,

ἔς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720
 οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,
 ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ, νομισμάτων,
 καὶ μόνοις ὀρθῶς κοπέισι καὶ κεκωδωνισμένοις 723
 ἔν τε τοῖς Ἑλλήσι καὶ τοῖς βαρβάροισι πανταχοῦ,
 χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις,
 χθές τε καὶ πρῶην κοπέισι τῷ κακίστῳ κόμματι,
 τῶν πολιτῶν θ' οὕς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας
 ἀνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε ἀγαθοὺς,
 καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ
 μουσικῇ, 729

πrouσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ
 πυρρίαις 730
 καὶ πονηροῖς καὶ πονηρῶν εἰς ἅπαντα χρώμεθα
 ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκὴ βραδίως ἐχρήσατ' ἄν.
 ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,
 χρήσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι γὰρ
 εὖλογον· κἄν τι σφαλῇτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
 ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκῆσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ 738
 ὁ δεσπότης σου.
 ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;
 ΑΙΑ. τὸ δὲ μὴ πατάξαι (σ' ἐξελεγχθέντ' ἀντικρυσ,) 740
 ὅτι δοῦλος ὢν ἐφάσκες εἶναι δεσπότης.
 ΞΑ. ὦμωξε μένταν.
 ΑΙΑ. τοῦτο μέντοι δουλικόν 742
 εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
 ΞΑ. χαίρεις, ἱκετεύω;
 ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ, 745
 ὅταν καταρᾶσθαι (λάθρα) τῷ δεσπότη.
 ΞΑ. τί δὲ τὸνθορῶσαν, ἦνικ' ἂν πληγὰς λαβῶν
 πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τοῦθ' ἤδομαι.
 ΞΑ. τί δὲ πολλὰ πράττων;
 ΑΙΑ. ὥς μὰ Δ' οὐδὲν οἶδ' ἐγώ.
 ΞΑ. ὁμόγνι Ζεῦ· καὶ παρακούων δεσποτῶν 750
 ἄττ' ἂν λαλῶσι; ΑΙΑ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
 ΞΑ. ὦ Φοῖβ' Ἀπολλων, ξμβαλέ μοι τὴν δεξιάν,
 καὶ δὸς κύσαι καὶ τὸς κύσον, καὶ μοι φράσον, 755
 πρὸς Διὸς, ὃς ἡμῖν ἐστιν ὁμομαστιγίας,

τίς οὗτος οὖνδον ἐστὶ θόρυβος χῆ βοῇ
χῶ λαιδορησμός ; ΑΙΑ. Αἰσχύλου κεύριπιδου.

ΞΑ. ἄ.

ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. 760

ΞΑ. ἐκ τοῦ ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μανθάνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλου ;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγωδικὸν θρόνον,
ὡς ὦν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς ; 770

ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίοις καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν Αἰδου πλήθος, οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον
κᾶπειρ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,
ἵν' Αἰσχύλος καθῆστο. ΞΑ. κοῦκ ἐβάλλετο ;

ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
ὁπότερος εἴη τὴν τέχνην σοφώτερος. 780

ΞΑ. ὁ τῶν πανούργων ; ΑΙΑ. νῆ Δί', οὐράνιον γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι ;

ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται ;

ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785
κἄλεγχον αὐτῶν τῆς τέχνης.

- ΞΑ. κάπειτα πῶς
οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου ;
- ΑΙΑ. μὰ Δί' οὐκ ἐκείνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον
ὅτε δὴ κατήλθε, κἀνέβαλε τὴν δεξιάν,
κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου· 790
νυνὶ δ' ἔμελλεν, ὥς ἔφη Κλειδημίδης,
ἔφεδρος καθεδεῖσθαι· κἂν μὲν Αἰσχύλος κρατῇ,
ἔξιεν κατὰ χώραν· εἰ δὲ μὴ, περὶ τῆς τέχνης
διαγωνιεύσθ' ἔφασκε πρὸς γ' Εὐριπίδην.
- ΞΑ. τὸ χρημ' ἄρ' ἔσται ;
- ΑΙΑ. νῆ Δί', ὀλίγον ὕστερον. 795
κἀνταῦθα δὴ τὰ δεινὰ κινήσεται.
καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται.
- ΞΑ. τί δέ ; μειαγωγήσουσι τὴν τραγωδίαν ;
- ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν, 799
καὶ πλαίσια ζύμπηκτα, ΞΑ. πλινθεύσουσι γάρ ;
- ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
κατ' ἔπος βασανιεῖν φησι τὰς τραγωδίας.
- ΞΑ. ἦ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.
- ΑΙΑ. ἔβλεψε δ' οὖν ταυρηδὸν ἐγκύψας κάτω.
- ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα ;
- ΑΙΑ. τοῦτ' ἦν δύσκολον· 805
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην.
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,
- ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.
- ΑΙΑ. λήρὸν τε τᾶλλ' ἡγείτο τοῦ γινῶναι πέρι
φύσεις ποιητῶν· εἶτα τῷ σῷ δεσπότη 810
ἐπέτρεψαν, ὅτι τῆς τέχνης ἐμπειρος ἦν.
ἀλλ' εἰσώμεν· ὥς ὅταν γ' οἱ δεσπόται
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίνεται.
- ΧΟ. ἦ που δεινὸν ἐριβρεμέτας χόλον ἐνδοθεν ἔξει,
ἥνικ' ἂν ὀξυλάλου παρίδῃ θήγοντος ὁδόντας 815

- Σ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφῆνω σαφῶς 845
 τὸν χωλοποιὸν, οἷος ὦν θρασύνεται. ^{ἔμπροσθεν}
 ἄρ' ἄρνα μέλανα παῖδες ἐξενέγκατε· ^{ὑπερβόρως}
 τιφῶς γὰρ ἐκβαίνουσιν· ^{ὑπερβόρως} παρασκευάζεται. ^{ὑπερβόρως}
 Σ. ὦ Κρητικὰς μὲν συλλέγων· ^{ὑπερβόρως} μονωδίας,
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850
 ἐπίσχος οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
 ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδῃ,
 ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,
 ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι
 θενῶν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον· 855
 σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραόνως
 εἰλεγχ', ἐλέγχου· ^{ὑπερβόρως} λοιδορεῖσθαι δ' οὐ θέμις
 ἀνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας. ^{ὑπερβόρως}
 σὺ δ' εὐθὺς ὥσπερ πρίνος ἐμπρησθῆς βοᾷς.
 εἰ τοιμὸς εἰμ' ἔγωγε, κοῦκ ἀναδύομαι, 860
 δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
 τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας,
 καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
 καὶ τὸν Μελέαγρον, κᾶτι μάλα τὸν Τήλεφον.
 σὺ δὲ δὴ τί βουλευεῖ ποιεῖν; λέγ', Αἰσχύλε. 865
 Σ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε· ^{ὑπερβόρως}
 οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῶν. ΔΙ. τί δαί;
 Σ. ὅτι ἡ πόλις οὐχὶ συντέθηκε μοι· ^{ὑπερβόρως} (ὑπερβόρως)
 τούτῳ δὲ συντέθηκεν, ὥσθ' ἕξει λέγειν.
 ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870
 ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,
 ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,
 ἀγῶνα κρίναι τόνδε μουσικώτατα·
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
 ὦ Διὸς ἐννέα παρθένοι ἀγναὶ 875
 Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἱ καθορᾶτε ^{ὑπερβόρως}

- ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ^{ὡς ἐννοεῖται} ὀξυμερίμοις
 ἔλθωσι στρεβλοῖσι παλαίσμασι· ἀντιλογούντες,
 ἔλθετ' ἐποψόμεναι δύναμιν ^{τοῦ βατρᾶκος} ~~ἐφορᾶ~~
 δεινотάτοιιν στομάτοιιν πορίσασθαι ^{τοῦ σφηκτός} 880
 ῥήματα καὶ παραπρίσματ' ἐπῶν.
 νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη.
 ΔΙ. εὖχεσθε δὴ καὶ σφώ τι, πρὶν τὰπῃ ^{ἐλπί} λέγειν. 885
 ΑΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,
 εἶναί με τῶν σῶν ἄξιον μυστηρίων. ^{μυστήριον}
 ΔΙ. ἴθι νυν ἐπίθες δὴ καὶ σὺ λιβανωτόν.
 ΕΥ. (καλῶς)
 ἕτεροι γάρ εἰσιν οἷσιν εὖχομαι θεοῖς.
 ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΥ. καὶ μάλα. 890
 ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.
 ΕΥ. αἰθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ, ^{νίσσαν}
 καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριον,
 ὀρθῶς μ' ἐλέγχειν ὧν ἂν ^{ἐπὶ} ἄπτῶμαι λόγων.
 ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν 895
 παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαί τινα λόγων ἐμμέλειαν,
 ἔπιτε δαΐαν ὁδόν.
 γλῶττα μὲν γὰρ ἡγρίωται,
 λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
 οὐδ' ἀκίνητοί φρένες.
 προσδοκᾶν οὖν εἰκός ἐστι 900
 τὸν μὲν ἀστεῖόν τι λέξειν
 καὶ κατερρινημένον,
 τὸν δ' ἀνασπῶντ' αὐτοπρέμοις
 τοῖς λόγοισιν
 ἐμπεσόντα συσκεδᾶν πολ-
 λὰς ἀλινδήθρας ἐπῶν. 904

ΧΟΡΟΣ. ΕΥΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

ΙΔΕ
ΤΕΤΤΑΡΑ
ΣΑΤΕ.

ΔΙ. ἀλλ' ὥς τάχιστα χρή λέγειν· οὕτω δ' ὅπως ἐρεῖτον
ἀστεία καὶ μήτ' εἰκόνας μῆθ' οἷ' ἂν ἄλλος εἴποι.

ΕΥ. καὶ μὴν ἑμαυτὸν μέν γε, τὴν ποίησιν οἶός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
ὥς ἦν ἀλαζῶν καὶ φένας, οἷοις τε τοὺς θεατὰς 909
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυγίῳ τραφέντας.
πρώτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσειν ἐγκαλύψας,
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,
πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δι' οὐ δῆθ'.

ΕΥ. ὁ δὲ χορός γ' ἤρεδεν ὀρμαθοὺς ἂν
μελῶν ἐφεξῆς τέτταρας ζυνεχῶς ἂν οἱ δ' ἐσίγων.

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ' ἕτερεπεν 916
οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες.

ΕΥ. ἡλίθιος γὰρ ἦσθα,
σάφ' ἴσθι.

ΔΙ. κάμαντῳ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεινός;

ΕΥ. ὑπ' ἀλαστονείας, ἢν' ὁ θεατὴς προσδοκῶν καθῆτο,
ὁπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἂν διήει.

ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφρακίζομένην ὑπ' αὐτοῦ. 921
τί σκορδινῶ καὶ δυσφύρεϊς;

ΕΥ. ὅτι αὐτὸν ἐξελέγχω.

κάπειτ' ἐπειδὴ ταῦτα λήρησαι καὶ τὸ δρᾶμα
ἤδη μεσόη, ῥήματ' ἂν βόεια δώδεκ' εἶπεν,
ὁφρὺς ἔχοντα καὶ λόφους, δεῖν' ἅττα μορμωπᾶ,
ἄγνωτα τοῖς θεωμένοις. ΑἴΣ. οἶμοι τάλας. 926

ΔΙ. σιώπα.

ΕΥ. σαφὲς δ' ἂν εἶπεν οὐδὲ ἔν. ΔΙ. μὴ πρίε τοὺς δόοντας.

ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ π' ἀσπίδων
ἐπόντας

γρυπαέτους χαλκηλάτους καὶ ῥήμαθ' ^{νέας - ἐκείνης} ἱπποκρημναί
 ἀ ξυμβαλεῖν οὐ ῥάδι' ἦν. 930

ΔΙ. νῆ τοὺς θεοὺς, ἐγὼ γοῦν

ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα
 τὸν ξουθὸν ἱππαλεκτρυνόνα ζητῶν, τίς ἐστὶν ὄρνις.

ΑΙΣ. σημεῖον ἐν ταῖς ναυσὶν, ὤμαθέστατ', ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὄμην Ἑρυσὶν εἶναι.

ΕΥ. εἴτ' ἐν τραγωδίαις ἐχρῆν κάλεκτρυνόνα ποιῆσαι ; 935

ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρὲ, ποῖ ἄττ' ἐστὶν ἄττ' ἐποίεις ;

ΕΥ. οὐχ ἱππαλεκτρυνόνας μὰ Δῖ οὐδὲ τραγελάφους,
 ἅπερ σὺ,

ἀν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-
 φουσιν·

ἀλλ' ὥς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ
 πρῶτον εὐθὺς

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ^{καὶ ἐκείνης} ἐπαχθῶν,
 ἴσχανα μὲν πρῶτιστον αὐτὴν καὶ τὸ βάρος

ἀφείλον ^{ἐκείνην} 941

ἐπύλλοις καὶ περιπάτοις καὶ τευτλλοῖσι λευκοῖς ^{ἐκείνην}

χυλὸν δίδους ^{ἐκείνην} στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·

εἴτ' ἀνέτρεφον μονωδίαις, Κηφισοφῶντα μιν ^{ἐκείνην}

εἴτ' οὐκ ἐλήθουν ὅ τι τύχοιμ', οὐδ' ἐμπέδων ^{ἐκείνην}

ἐφύρον ^{ἐκείνην} 945

ἀλλ' οὐζίῳ πρῶτιστα μὲν μοι τὸ γένος εἴπ' ἀν

εὐθὺς

τοῦ δράματος.

ΑΙΣ. ^{ἐκείνην} κρείττον γὰρ ἦν σοι νῆ Δῖ ἢ τὸ ^{ἐκείνην} σπαντοῦ.

ΕΥ. ἔπειτ' (ἀπὸ τῶν πρῶτων ἐπῶν) οὐδὲν παρήκ' ἀν

ἀργόν,

ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος οὐδὲν ^{ἐκείνην} ἦττον,

χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν. 950

ΑΙΣ. εἶτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα ;

ΕΥ. ^{ἐν αὐτῷ} ^{μα} τὸν Ἀπόλλων

δημόκρατικόν γὰρ αὐτ' ἔδρων.

ΔΙ. ^{τοῦτο μὲν} ^{ἔαυτον} ὦ τᾶν.

οὐ σοὶ γὰρ ἐστὶ ^{περίπατος} ^(καλίστα) καλλίστα ^{περί γε} τούτου.

ΕΥ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα

ΑΙΣ. ^{φημι} ^{καὶ} γώ.

ὥς πρὶν διδάξαι γ' ὠφέλες μέσος διαρραγήναι. ⁹⁵⁵

ΕΥ. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε γωνιασμούς,

νοεῖν, ὀρᾶν, ^{ἐκνέμειν} ^{στρέφειν}, ἐρᾶν, τεχνάζειν,

κάχ' ὑποτοπείσθαι, περινοεῖν ἀπαντα

ΑΙΣ. ^{φημι} ^{καὶ} γώ.

ΕΥ. οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ' οἷς ^{ἐκνέμεν}

ἐξ ὧν γ' ἂν ἐξηλεγχόμεν ^{ἐκνέμεν} γὰρ οὗτοι ⁹⁶⁰

ἤλεγχον ἂν μου τὴν τέχνην ἀλλ' οὐκ ^{ἐκνέμει}

λάκουσιν

(ἀπὸ τοῦ φρονεῖν ἀποσπάσας) οὐδ' ἐξέπληττον

αὐτοὺς,

Κύνκους ποιῶν καὶ Μέμνονας ^{κωδωνοφάλαρα}

πώλους.

γνώσκει δὲ τοὺς τούτου τε κάμου γ' ἐκατέρου

μαθητάς.

τουτουμὲν Φορμίσιος Μεγαλινετός θ' ὁ Μανῆς,

σαλπιγγολογχυπηνάδαι, ^{σαρκασμοῖ} ^{πιτυοκάμπται},

οὐμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κορυφός.

ΔΙ. Θηραμένης ; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,

ὃς ἦν ^{κακοῖς} ^{που} ^{περιπέσῃ} καὶ πλησίον παραστή,

πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κείος. ⁹⁷⁰

ΕΥ. τοιαῦτα μέντοι γὰρ φρονεῖν

τούτοισιν εἰσηγησάμην,

λογισμὸν ἐνθεῖς τῇ τέχνῃ

καὶ σκέψιν, ὥστ' ἤδη νοεῖν

- ἅπαντα καὶ διειδέναι 975
 τὰ τ' ἄλλα καὶ τὰς οἰκίας
 οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,
 κάνασκοπεῖν, πῶς τοῦτ' ἔχει ;
 ποῦ μοι τοδί ; τίς τοῦτ' ἔλαβε ;
 ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980
 ναίων ἅπας τις εἰσιὼν
 κέκραγε πρὸς τοὺς οἰκέτας
 ζητεῖ τε, ποῦ ἔστιν ἡ χύτρα ;
 τίς τὴν κεφαλὴν ἀπεδήδοκεν
 τῆς μαινίδος ; τὸ τρύβλιον 985
 τὸ περυσινὸν τέθνηκέ μοι·
 ποῦ τὸ σκόροδον τὸ χθιζινόν ;
 τίς τῆς ἐλάας παρέτραγεν ;
 τέως δ' ἀβελτερώτατοι,
 κεχηνότες Μαμμάκυθοι, 990
 Μελιτιῖδαι καθήντο.
 ΧΟ. τὰδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ·
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις ; μόνον ὅπως
 μή σ' ὁ θυμὸς ἀρπάσας 995
 ἐκτὸς οἴσει τῶν ἐλαῶν·
 δεινὰ γὰρ κατηγορήκεν.
 ἀλλ' ὅπως, ὦ γεννάδα,
 μὴ πρὸς ὀργὴν ἀντιλέξεις,
 ἀλλὰ συστείλας, ἄκροισι
 χρώμενος τοῖς ἱστίοις, 1000
 εἴτα μᾶλλον μᾶλλον ἄξεις,
 καὶ φυλάξεις,
 ἥνικ' ἂν τὸ πνεῦμα λείον
 καὶ καθεστηκὸς λάβῃς.
 ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα
 σεμνὰ

καὶ κοσμήσας τραγικὸν λήρον, θαρρῶν τὸν κρουνὸν
ἀφίει.

ΑἰΣ. θυμούμαι μὲν τῇ ξυντυχίᾳ καὶ μου τὰ σπλάγχν'¹⁰⁰⁵
ἀγανακτεῖ,

εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν' (ἵνα μὴ) φάσκη δ'
ἀπὸδρεῖν με,

ἀποκρίναί μοι, τίνος οὐνεκα χρὴ θαυμάζειν ἄνδρα
ποιητὴν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. ¹⁰¹⁰

ΑἰΣ. τοῦτ' οὖν εἰ μὴ πεποήκας,
ἄλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους

ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑἰΣ. σκέψαι (τοῖνυ) οὓς αὐτοὺς παρ' ἐμοῦ παρεδέξατο ⁹⁹

πρῶτον, καὶ καὶ
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασι-
πολίτας,

μηδ' ἀγοράιους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ
πανούργους,

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους
τρυφαλείας

καὶ πῆλῃ καὶ κημιῶν καὶ θυμὸν ἐπαβοείους.

ΕΤ. καὶ δὴ χωρεῖ τοῦτ' ἐπὶ τὸ κακόν· κραυβποιῶν αὖ μ'
ἐπιτρίβει.

ΔΙ. καὶ τὴ σὺ δράσας οὕτως αὐτοὺς γενναίους ἐξε-
δίδαξας;

Αἰσχύλε, λέξον, μὴδ' αὐθαδῶς σεμνυνόμενός χαλέ-
παινε.

ΑἰΣ. δῶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον;

ΑἰΣ. τοὺς ἐπὶ ἐπὶ Θήβας·

δ θεασάμενος πᾶς ἄν τις ἀνὴρ ἡράσθη δάϊος εἶναι.

ΔΙ. τουτὶ μὲν σοι κακὸν εἶργασται· Θηβαίους γὰρ πεποίηκας

ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὐνεκα τύπτου. ¹⁰²⁰

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τούτ' ¹⁰²⁵

ἐτράπεσθε, ^{ἐν τῇ πόλει} εἴτα ἰδοὺ δάξας Πέρσας (μετὰ τούτ') ἐπιθυμεῖν ἐξεῖναι ¹⁰²⁵ διδάξα

νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. †ἐχάρην γοῦν, ἡνίκ' ἤκουσα περὶ Δαρείου τεθνεώτος, ὁ χορὸς δ' εὐθύς τῷ χεῖρ' ὥδὶ συγκρούσας εἶπεν λαοῖ. ¹⁰²⁵

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρηὴ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ' ἀρχῆς, ¹⁰³⁰

ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηται.

(1) Ὀρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε φό- ¹⁰³⁵
νων τ' ἀπέχεσθαι, ^{ΤΑΥΤΗ}

(2) Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμοῦς, Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος

(3) Ὀμηρος ^{ὡς} ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι

χρήστ' ἐδίδαξε, ¹⁰³⁵
τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε ¹⁰⁴⁰
ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶν γοῦν, ἡνίκ' ¹⁰⁴⁰
ἔπεμπευ,

τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ Λά-
μαχος ἦρως·

^{ἀνδρα} ὅθεν ἡμῇ φρῆν ^{ταλὲ γὰρ} ἀπομαζαμένη ^{πολλὰς} ἀρετὰς
ἐποίησεν,

Πατρόκλων, Τεύκρων θυμολεόντων, ἔν' ¹⁰⁴⁰ ἐπαίροιμ' ^{ἀνδρα}

^{ἀνδρα πολέτην} αὐτὸν ^{ἀντὶ τοῦ} αὐτὸν ^{ἐν τῇ} τούτοις, ὁπόταν σάλπιγγος
ἀκούσῃ.

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ
Σθενεβοίας,

✓ οὐδ' οἷδ' οὐδεὶς ἦντιν' ἐρώσαν πάποτ' ἐποίησα
γυναῖκα. 1044

ΕΥ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι.

ΑΙΣ. μηδὲ γ' ἐπέει.

ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
'πικαθῆτο,

ὥστε γε καὐτόν σε κατ' οὖν ^{ἐξέβαλεν} ἐβάλεν.

ΔΙ. ^{ὡς} νῆ τὸν Δία τούτῳ γέ τοι δῆ.

ΔΙ. ^{ὡς} γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν
ἐπλήγῃς. 1050

ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν
ἅμα Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίαι καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-
πεισας ¹⁰⁵⁰

^{ἡρώεσσιν} κῶνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελ-
λεροφόντας.

ΕΥ. πότερον δ' οὐκ οὐτὰ λόγον τούτου περὶ τῆς Φαίδρας
ζυνέθηκα;

ΑΙΣ. μὰ Δί', ἀλλ' οὐτ'. ἀλλ' ἀποκρύπτειν χρὴ τὸ πονη-
ρὸν τόν γε ποιητὴν,

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ
παιδαρίοισιν

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ^{ἡβῶσιν} ἡβῶσιν δὲ
ποιηταί.

- πάνν δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.
- ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ
διδάσκειν,
- Λ δν χρηὶ φράζειν ἀνθρωπείως; *Συμπληρών*
- ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα
τίκτειν.
κἄλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι
χρηῆσθαι. 1060
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺν σεμνο-
τέροισιν.
ἀμοῦ χρηστῶς *καί* καταδείξαντος, διελευμένην σύ.
- ΕΥ. τί δράσας;
- ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχῶν, ἵν'
ἐλείνοι
τοῖς ἀνθρώποις φαίνοιντ' εἶναι.
- ΕΥ. τρῦτ' οὖν ἐβλαψα τί δράσας;
- ΑΙΣ. οὐκ οὖν ἐθέλει *ἡ* γε τριηραρχεῖν πλόντων οὐδείς διὰ
ταῦτα, 1063
ἀλλὰ ῥακίοις περιειλάμενος κλάει καὶ φησὶ πένεσθαι.
- ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν ἐρίων
ὑπένερθεν
κἂν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς
ἀνέκυψεν.
- ΑΙΣ. εἴτ' αὖ λαλίαν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,
ἥ ἔξεκένωσεν τὰς τε παλαίστρας, καὶ τοὺς παράλους
ἀνέπεισεν 1070
ἀνταγορεύειν τοῖς ἔρχουσιν. καίτοι τότε γ', ἥνικ'
ἐγὼ ἔζων,
οὐκ ἠπίσταντ' ἀλλ' ἥ μᾶζαν καλέσαι καὶ ῥυππαπαῖ
εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κούκέτ' ἐλαύνων πλεῖ δευρὶ καὐθις
ἐκείσε.

ΑΙΣ. ποίῳν δὲ κακῶν οὐκ αἰτίος ἐστ' ;
οὐ προαγωγὸς κατέδειξ' οὗτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080
καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,
καὶ φασκούσας οὐ ζῆν τὸ ζῆν ;
κᾷτ' ἐκ τούτων ἡ πόλις ἡμῶν
ὑπογραμματέων ἀνεμεστῶθη
καὶ βωμολόχων δημοπιθήκων 1085
ἐξαπατώντων τὸν δῆμον ἀεί·
λαμπάδα δ' οὐδεὶς οἶός τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστε γ' ἀφηγυάνθη
Παναθηναίοισι γελῶν, ὅτε δῆ 1090
βραδὺς ἀνθρωπὸς τις ἔθει κύψας
λευκὸς, πίῳν, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν· κᾷθ' οἱ Κεραμῆς
ἐν ταῖσι πύλαις παῖουσ' αὐτοῦ
γαστέρα, πλευρὰς, λαγόνας, πυγὴν· 1095
ὁ δὲ τυπτόμενος ταῖσι πλατεῖαις
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἄδρὸς δὲ πόλεμος
ἔρχεται.
χαλεπὸν οὖν ἔργον διαιρεῖν, 1100
ὅταν ὁ μὲν τέλειη βιαίως,
ὁ δ' ἐπαναστρέφειν δύνηται κάπερεῖδεσθαι τορῶς.
ἀλλὰ μὴ 'ν ταῦτῳ καθῆσθον·
εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.
ὃ τι περ οὖν ἔχετον ἐρίζειν, 1105
λέγετον, ἐπιτον, ἀναδέρεσθον
τά τε παλαιὰ καὶ τὰ καινὰ,

- καποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
 εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῇ
 τοῖς θεωμένοισιν, ὥς τὰ 1110
 λεπτὰ μὴ γινῶναι λεγόντων,
 μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.
 ἐστρατευμένοι γάρ εἰσι,
 βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιὰ
 αἱ φύσεις τ' ἄλλως κράτισται, 1115
 νῦν δὲ καὶ παρηκόνηται.
 μηδὲν οὖν δείσῃτον, ἀλλὰ
 πάντ' ἐπέξῃτον, θεατῶν γ' οὐνεχ', ὥς οὐτων σοφῶν.
 ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,
 ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος 1120
 πρώτιστον αὐτοῦ βασανῶ τοῦ δεξιοῦ.
 ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.
 ΔΙ. καὶ ποῖον αὐτοῦ βασανεῖς;
 ΕΥ. πολλοὺς πάνυ.
 πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
 ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125
 ΑΙΣ. Ἐρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
 σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
 ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλείν ἢ δώδεκα.
 ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130
 ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.
 ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ,
 πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεί.
 ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
 ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον. 1135
 ΑΙΣ. ὀρᾷς ὅτι ληρεῖς; ΕΥ. ἀλλ' ὀλίγον γέ μοι μέλει.
 ΑΙΣ. πῶς φῆς μ' ἁμαρτεῖν; ΕΥ. αὐθις ἐξ ἀρχῆς λέγε.
 ΑΙΣ. Ἐρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

- ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος ; 1140
- ΑΙΣ. οὐκ ἄλλως λέγω.
- ΕΥ. πότερ', οὖν τὸν Ἑρμῆν, ὥς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη ;
- ΔΙ. οὐ δῆτ' ἐκείνου, ἀλλὰ τὸν ἐριούνιον
Ἑρμῆν χθόνιον προσεῖπε, καδῆλου λέγων 1145
ὅτιη πατρῶον τοῦτο κέκτηται γέρας.
- ΕΥ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὰρ βουλόμην·
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμῖαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένωφ.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΕΥ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
- ΔΙ. πῶς δις ; 1155
- ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
ἦκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·
ἦκω δὲ ταυτόν ἐστι τῷ κατέρχομαι.
- ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
- ΑΙΣ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένε 1160
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
- ΔΙ. πῶς δῆ ; διδάξον γάρ με καθ' ὃ τι δὴ λέγεις.
- ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτφ μετῇ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165
- ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη ;
- ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάβρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

- ΔΙ. εὖ νῆ τὸν Ἑρμῆν ὃ τι λέγεις δ' οὐ μαθήσῃ.
 ΕΤ. πέραινε τοῖνυν ἕτερον. 1170
- ΔΙ. ἴθι πέραινε σὺ,
 Αἰσχὺλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
 ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
 κλύειν, ἀκοῦσαι.
 ΕΤ. τοῦθ' ἕτερον αὖθις λέγει,
 κλύειν, ἀκοῦσαι, ταῦτ' ὃν σαφέστατα.
 ΔΙ. τεθηγκόσιν· γὰρ ἔλεγεν, ὦ μοχθηρὲ σὺ, 1175
 οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.
 ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;
 ΕΤ. ἐγὼ φράσω·
 κἄν· που δις εἴπω ταῦτ' ὃν, ἢ στοιβὴν ἰδῆς
 ἐνούσαν ἔξω τοῦ λόγου, κατὰπτυσον.
 ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἄλλ' ἀκουστέα 1180
 τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
 ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,
 ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει
 ὄντινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη
 ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι, 1185
 πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;
 ΕΤ. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.
 ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', σὺ μὲν οὖν ἐπαύσατο.
 πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
 χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190
 ἵνα μὴ ἵκτραφείς γένοιτο τοῦ πατρὸς φονεὺς·
 εἴθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδες·
 ἔπειτα γραῦν ἐγημεν αὐτὸς ὦν νέος,
 καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·
 εἴτ' ἐξετύφλωσεν αὐτόν. 1195
- ΔΙ. εὐδαίμων ἄρ' ἦν,
 εἰ κάστρατήγησεν γέ μετ' Ἑρᾶσινίδου.

ΕΤ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δι' οὐ κατ' ἔπος γέ σου κίσσω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκθίου σοε τοὺς προλόγους διαφθερῶ. 1100

ΕΤ. ἀπὸ ληκθίου σὺ τοὺς ἔμούς;

ΑΙΣ. ἐνὸς μόνου.

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάρμας καὶ ληκθίους καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι· δείξω δ' αὐτίκα.

ΕΤ. ἰδοὺ σὺ δείξεις; 1105

ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΤ. Αἰγυπτος, ὡς ὁ πλείστος ἔσπαρται λόγος,
ξὺν πασι περγήκοις πατρίδι πλάτῃ
Ἄργος κατασχών ΑΙΣ. ληκθίον ἀπώλεσεν.

ΔΙ. τινεὶ τί ἔν τὸ ληκθίον; οὐ κλαίσεται;
λέγ' ἔτερον αὐτῷ προλογον, ἵνα καὶ γινῶ πάλλιν.

ΕΤ. Διόνυσος, ὅς θέρσσοισι καὶ τεβρῶν δοραῖς
καθάρπτος ἐν πεντακασί Παρθασὸν κύα 1110
πρὸς χερσίων ΑΙΣ. ληκθίον ἀπώλεσεν.

ΔΙ. οἷον πεπλήγμεθ' αἰθῆς ἐπὶ τῆς λαγίδος.

ΕΤ. ἀλλ' οὐδὲν ἔσται πῦρμα· πρὸς γὰρ τιττονὶ 1115
τὸν προλογον εἰς ἔξει πρηνέσθαι λαγίδος.
οὐκ ἔστιν ὅστις πάντ' ἀγὴρ εὐδαιμονεῖ
ἢ γὰρ πεφταῶς ἐσθλὸς οὐκ ἔχει βίον,
ἢ ἐσθλὸς ὢν ΑΙΣ. ληκθίον ἀπώλεσεν.

ΔΙ. Εὐραπύην. ΕΤ. τί ἔστιν; 1120

ΔΙ. ὑφίσθαι μοι δοκεῖ.

τὸ λαγίδος γὰρ τούτῳ πτευστέται πάλιν.

ΕΤ. οὐδ' ἂν μὰ τῆν Δῆμιντα φωνητῆσιν γε
τινὶ γὰρ αὐτῷ τούτῳ γ' ἐκκεκρέσται.

ΔΙ. ἴθι δὴ λέγ' ἔτερον ἀπέχου τῆς λαγίδος.

ΕΤ. Σιδώριόν ποτ' ἔσται Κάδμος ἐκλιπὼν 1125

Ἄγῆνορος παῖς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίῃ τοὺς προλόγους ἡμῶν.

ΕΥ. τὸ τί;

ἐγὼ πρίωμαι τῷδ' ; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1230
ἔν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταντάλειος εἰς Πίσσαν μολῶν
θοαῖσιν ἵπποις ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὀρᾷς, προσῆψεν αὖθις αὖ τὴν λήκυθον.
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ· 1235
λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κάγαθήν.

ΕΥ. μὰ τὸν Δί' οὐπω γ'· ἔτι γὰρ εἰσὶ μοι συχνοί.
Οἰνεύς ποτ' ἐκ γῆς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν
στάχυν, 1240

θύων ἀπαρχὰς ΑἰΣ. ληκύθιον ἀπώλεσεν,

ΔΙ. μεταξὺ θύων ; καὶ τίς αὖθ' ὑφείλετο ;

ΕΥ. ἔασον, ὦ τῶν· πρὸς τοδὶ γὰρ εἰπάτω.
Ζεὺς, ὥς λέλεκται τῆς ἀληθείας ὕπο,

ΔΙ. ἀπολεῖ σ'· ἑρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σὺκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.
ἀλλ' ἔς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΥ. καὶ μὴν ἔχω γ' ὥς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀέ. 1250

ΧΟ. τί ποτε πρᾶγμα γενήσεται ;

φροντίζειν γὰρ ἔγωγ' ἔχω,
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺν πλείστα δὴ
καὶ κάλλιστα μέλη ποιή-

- σαντι τῶν μέχρι νυνί.
 θαυμάζω γὰρ ἔγωγ' ὅπη
 μέμψεται ποτε τοῦτον
 τὸν βακχείου ἀνακτα,
 καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260
- ΕΥ. πάνν γε μέλη θαυμαστά· δείξει δὴ τάχα.
 εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.
- ΔΙ. καὶ μὴν λογιῶμαι ταῦτα τῶν ψήφων λαβών.
 (διαύλιον προσανλεῖ.)
- ΕΥ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάϊκτον
 ἀκούων
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν; 1265
 Ἑρμᾶν μὲν πρόγονόν τιόμεν γένος οἱ περὶ
 λίμναν.
- ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.
- ΔΙ. δύο σοὶ κόπων, Αἰσχύλε, τούτω.
- ΕΥ. κύνεισθ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάν-
 θανέ μου παῖ.
- ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν. 1271
- ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.
- ΕΥ. εὐφάμεϊτε· μελισσονόμοι δόμον Ἀρτέμιδος
 πέλας οἴγειν.
- ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν. 1275
- κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀν-
 δρῶν.
- ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.
- ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν κόπων ὅσον.
 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι·
 ὑπὸ τῶν κόπων γάρτ' ὦ νεφρῶ βουβωνιδῶ. 1280
- ΕΥ. μὴ, πρίν γ' ἂν ἀκούσης χᾶτέραν στάσιν μελῶν
 ἐκ τῶν κιθαρφδικῶν νόμων εἰργασμένην.
- ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΥ. ὅπως Ἀχαιῶν δῖθρονον κράτος, Ἑλλάδος
ἦβας,

τοφλαττόθρατ τοφλαττόθρατ, 1286

Σφίγγα δυσαμεριᾶν πρύτανιν κύνα πέμπει,

τοφλαττόθρατ τοφλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,

τοφλαττόθρατ τοφλαττόθρατ, 1290

κυρεῖν παρασχὼν ἱταμαῖς κυσὶν ἀεροφοί-
τοις,

τοφλαττόθρατ τοφλαττόθρατ,

τὸ συγκλινέσ τ' ἐπ' Αἶαντι,

τοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἡ
πόθεν συνέλεξας ἱμονιοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ

ἦνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ

λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων 1300

οὗτος δ' ἀπὸ πάντων πορνιδίων μέλη φέρει,

σκολίων Μελήτου, Καρικῶν αὐλημάτων,

θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.

ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304

λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις

αὕτη κροτούσα; δεῦρο Μοῦσ' Εὐριπίδου,

πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.

ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

ΑΙΣ. ἀλκύνες, αἱ παρ' ἀενάοις θαλάσσης

κύμασι στωμύλλετε, 1310

τέγγουσαι νοτίοις πτερῶν

ῥανῖσι χροᾷ δροσιζόμεναι

αἱ θ' ὑπωρόφιοι κατὰ γωνίας

εἰσειεῖειεἰλίσσετε δακτύλοις φάλαγγες

ἰστότονα πηνίσματα, 1315

κερκίδος ἀοιδοῦ μελέτας, 1320
 Ἴν' ὁ φίλανλος ἔπαλλε δελ-
 φὺς πρῶραις κυανεμβόλοις
 μαντεῖα καὶ σταδίου.
 οἰνάνθας γάνος ἀμπέλου,
 βότρυος ἑλικά παυσίπονον.
 περίβαλλ', ὦ τέκνον, ὠλένας.
 ὀρᾷς τὸν πόδα τοῦτον; ΔΙ. ὀρῶ.
 ΑἰΣ. τί δαί; τοῦτον ὀρᾷς; ΔΙ. ὀρῶ.
 ΑἰΣ. τοιαντὶ μέντοι σὺ ποιῶν 1325
 τολμᾷς τὰμὰ μέλη ψέγειν;
 τὰ μὲν μέλη σου ταῖτα. βούλομαι δ' ἔτι
 τὸν τῶν μονυδιῶν διεξελθεῖν τρόπον. 1330
 ὦ Νυκτὸς κελαινοφαῆς
 ὄρφνα, τίνα μοι
 δύστανον ὄνειρον
 πέμπεις ἐξ ἀφανοῦς,
 Ἄϊδα πρόπολον,
 ψυχὰν ἄψυχον ἔχοντα,
 μελαίνας Νυκτὸς παῖδα, 1335
 φρικώδη δεινὰν ὄψιν,
 μελανοεκυεῖμονα,
 φόνια φόνια δερκόμενον,
 μεγάλους ὄνυχας ἔχοντα.
 ἀλλὰ μοι ἀμφίπολοι λύχρον ἄψατε
 κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρ-
 μετε δ' ὕδωρ,
 ὥς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340
 ἰὼ πόντιε δαῖμον,
 τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
 τάδε τέρατα θεάσασθε,
 τὸν ἀλεκτρυόνα μου συναρπάσασα

φρούδη Γλύκη.

Νύμφαι ὄρεσσίγονοι,

ὦ Μανία, ξύλλαβε.

1345

ἐγὼ δ' ἂ τάλαινα προσέχουσ' ἔτυχον

ἐμαυτῆς ἔργοισι,

λίνου μεστὸν ἄτρακτον

εἰεἰεἰεἰεἰεἰλίσσουσα χεροῖν,

κλωστήρα ποιοῦσ', ὅπως

κνεφαῖος εἰς ἀγορὰν

1350

φέρουσ' ἀποδοίμαν'

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα

κουφοτάταις πτερύγων ἀκμαῖς

ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,

δάκρυα δάκρυά τ' ἀπ' ὀμμάτων

ἔβαλον ἔβαλον ἂ τλάμων.

1355

ἀλλ', ὦ Κρήτες, Ἴδας τέκνα,

τὰ τόξα λαβόντες ἐπαμύνατε,

τὰ κῶλά τ' ἀμπάλλετε, κυ-

κλούμενοι τὴν οἰκίαν.

ἄμα δὲ Δίκτυννα παῖς ἂ καλὰ

τὰς κυνίσκας ἔχουσ' ἐλθέτω

1360

διὰ δόμων πανταχῇ.

σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα

λαμπάδας ὀξυτάταιν χει-

ροῖν, Ἑκάτα, παράφηνον

ἐς Γλύκης, ὅπως ἂν

εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. καῖμοιγ' ἄλῃς.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι, 1365

ὅπερ ἐξελέγξει τὴν πόλιν νῦν μόνον

τὸ γὰρ βᾶρος νῦν βασανιεῖ τῶν ῥημάτων.

- ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.
- ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370
τόδε γὰρ ἕτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὃ τίς ἂν ἐπενόησεν ἄλλος ;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375
ἐπιθόμην, ἀλλ' ὥόμην ἂν
αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

- ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',
ΑΙΣ. καὶ ΕΥ. ἰδοῦ.
ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω, 1380
ΑΙΣ. καὶ ΕΥ. ἐχόμεθα.
ΔΙ. τοῦτος νῦν λέγετον εἰς τὸν σταθμόν.
ΕΥ. εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθεῖτε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταῖτιον ;
ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς 1386
ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπερωμένον.
ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὐθις. 1390
ΑΙΣ. καὶ ΕΥ. ἦν ἰδοῦ. ΔΙ. λέγε.
ΕΥ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ.
ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδε γ' αὖ ῥέπει
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.

- ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1395
- ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
- ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ;
- ΔΙ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.
λέγουσ' ἄν, ὥς αὕτη 'στὶ λοιπὴ σφῶν στάσις.
- ΕΥ. σιδηροβριθέες τ' ἔλαβε δεξιᾷ ξύλον.
- ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.
- ΔΙ. ἐξηπάτηκεν αὐτὸν σὲ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
- ΔΙ. δὴν ἄρματ' εἰσήνεγκε καὶ νεκρὸν δύο, 1405
οὗς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
- ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτοῖς, τὰ παιδί, ἡ γυνή, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δὴν ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
- ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρίνω.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι.
- ΠΛ. οὐδὲν ἄρα πράξεις ὧν περ ἦλθες οὐνεκα;
- ΔΙ. ἐὰν δὲ κρίνω; 1415
- ΠΛ. τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.
- ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατήλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;
- ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἀγῇ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσκειν 1420
μέλλῃ τι χρηστὸν, τοῦτον ἄξιον μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
- ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

- ΔΙ. τίνα ;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν. 1425
ἀλλ' ὃ τι νοεῖτον, εἶπατον τούτου πέρι.
- ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ; 1430
- ΑΙΣ. οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἦν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον 1435
περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίαν.
- ΕΥ. εἰ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἴροιεν αὔραι πελαγίαν ὑπὲρ πλάκα.
- ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα ;
- ΕΥ. εἰ ναυμαχοῖεν, κᾶτ' ἔχοντες ὀξίδας 1440
ῥαίνουιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
- ΕΥ. ὅταν τὰ νῦν ἀπιστα πίσθ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἀπιστα.
- ΔΙ. πῶς ; οὐ μανθάνω.
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον. 1445
- ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοις χρησαίμεσθα, σωθείημεν ἄν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοις, πῶς
τὰναντία πράξαντες οὐ σωζοίμεθ' ἄν ; 1450
- ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταυτὶ πότερ' αὐτὸς εὖρες ἢ Κηφισοφῶν ;
- ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.

- ΔΙ. τί δαὶ λέγεις σύ ;
 ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
 πρῶτον, τίσι χρήται· πότερα τοῖς χρηστοῖς ; 1455
 ΔΙ. πόθεν ;
 μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται ;
 ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.
 ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
 ἥ μήτε χλαῖνα μήτε σισύρα συμφέρει ;
 ΔΙ. εὔρισκε νῆ Δί, εἴπερ ἀναδύσει πάλιν. 1460
 ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
 ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.
 ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
 εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
 πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
 ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
 ΠΛ. κρίνοις ἄν.
 ΔΙ. αὕτη σφῶν κρίσις γενήσεται.
 αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
 ΕΥ. μεμνημένος νυν τῶν θεῶν, οὗς ὤμοσας,
 ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 1470
 ΔΙ. ἡ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἰρήσομαι.
 ΕΥ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
 ΔΙ. ἐγώ ;
 ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὗ ;
 ΕΥ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;
 ΔΙ. τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῇ ; 1475
 ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθυηκότα ;
 ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
 τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;
 ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί ;
 ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1480
 ΔΙ. εὖ τοι λέγεις

- νῆ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.
 ΧΟ. μακάριός γ' ἀνὴρ ἔχων
 ξύνεσιν ἡκριβωμένην.
 πάρα δὲ πολλοῖσιν μαθεῖν.
 ὅδε γὰρ εὖ φρονεῖν δοκήσας 1485
 πάλιν ἄπεισιν οἴκαδ' αὖ,
 ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
 ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ
 ξυγγενέσι τε καὶ φίλοισι,
 διὰ τὸ συνετὸς εἶναι. 1490
 χαρίεν οὖν μὴ Σωκράτει
 παρακαθήμενον λαλεῖν,
 ἀποβαλόντα μουσικὴν,
 τὰ τε μέγιστα παραλιπόντα
 τῆς τραγωδικῆς τέχνης. 1495
 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
 καὶ σκαριφησμοῖσι λήρων
 διατριβὴν ἀργὸν ποιεῖσθαι,
 παραφρονούντος ἀνδρός.
 ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χῶρει,
 καὶ σῶζε πόλιν τὴν ἡμετέραν 1500
 γνώμαις ἀγαθαῖς, καὶ παῖδευσον
 τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν·
 καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
 καὶ τουτὶ τοῖσι πορισταῖς, 1505
 Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
 τόδε δ' Ἀρχενόμῳ·
 καὶ φράζ' αὐτοῖς ταχέως ἦκειν
 ὥς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
 κἂν μὴ ταχέως ἦκωσιν, ἐγὼ 1510
 νῆ τὸν Ἀπόλλω στίξας αὐτοὺς
 καὶ συμποδίσας

ΒΑΤΡΑΧΟΙ.

μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.

ΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515

τὸν ἔμδν παράδος Σοφοκλεῖ τηρεῖν,
κάμοι σῶζειν, ἦν ἄρ' ἐγὼ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἶναι.

μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ 1520

καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ' εἰς τὸν θᾶκον τὸν ἔμδν
μηδ' ἄκων ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοῖνυν ὑμεῖς τούτῳ
λαμπάδας ἱρὰς, χᾶμα προπέμπετε 1525

τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. 1530
πάγχυ γὰρ ἐκ μεγάλων ἀχέων πανσαίμεθ' ἂν οὔτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ
μαχέσθω

κάλλος δὲ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

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ARISTOPHANES
THE FROGS

WITH INTRODUCTION AND NOTES

BY

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FOURTH EDITION

PART II.—NOTES

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NOTES.

THE scene opens with the journey of Dionysus, accompanied by his slave Xanthias, to the lower world. Dionysus is grotesquely dressed in a saffron-coloured robe (46 foll.), with a lion-skin thrown over it. Xanthias is mounted on an ass; but he does not get the full benefit from his beast of burden, for across his back is poised the regular porter's yoke (*ἀνάφορον* v. 8), from either end of which hangs a load of packages, so heavy that he is constantly wanting to shift it from shoulder to shoulder.

l. 1. εἶπω, 'am I to utter?' deliberative conjunctive, as *ποῖ φρενῶν ἔλθω, πάτερ*; Soph. O. C. 310. The negative particle used in this construction is regularly μή, as inf. 5. μηδ' ἕτερον ἀστέϊόν τι. Cp. Xen. Mem. 1. 2. 36 μηδ' ἀποκρίνωμαι οὐν;

τῶν εἰωθότων, i. e. the stale, commonplace jokes that form the stock of ordinary Greek comedy. Aristophanes is fond of claiming novelty for the contents of his plays, as in Nub. 538-546; Pax 739 foll., where special reference is made to the stale jokes of the comic δούλοι.

l. 4. ἤδη χολή. The repetition of such expressions as, 'I'm overloaded,' 'I'm being crushed,' is more than Dionysus can stomach: 'I am already positively sickened by it,' literally, 'there is already anger to me,' understanding an objective τούτων, sc. 'against such jokes.' This is better than understanding ταῦτα as the subject of ἔστ'. The notion of anger is included with that of disgust; but the words do not mean, as often rendered, 'it is as bitter as gall to me.'

φύλαξαι, as the accent shows, is mid. aor. imperat., 'keep clear of that.'

l. 5. ἀστέϊον. Xanthias characterises as 'witty,' or 'smart,' expressions that were really coarse and stupid (*ἀγροικόν, φορτικόν*); and the next gross joke that he has in store he describes as 'the height of fun' (τὸ πᾶν γέλοιον).

l. 12. τί δῆτ' ἔδει, 'why was I obliged?' The tense refers back to the time when the original arrangements for the journey were made. See on 24 inf.

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l. 13. **Φρύνιχος**. This is the comic poet, to be distinguished from the writer of tragedies (see inf. 910). He brought out the *Μονότροπος* and took the third prize when Aristophanes was successful with his 'Birds'; and the second prize for his *Μούσαι* when Aristophanes gained the first with the 'Frogs.' About *Λύκις* nothing is known. Kock suggests *κάπιλυκος*, because *Ἐπίλυκος* was one of the poets of the Old Comedy. Ameipsias, when Aristophanes was unsuccessful with his first edition of the 'Clouds,' took the first prize with a play on a similar subject called *Κόννος*, introducing the character of Socrates and a chorus of *φροντισταί*. Ameipsias also gained the first prize with his *Κωμασταί* when Aristophanes took only the second with his 'Birds.'

l. 15. of *σκευοφοροῦς*, 'who always carry baggage;' i. e. introduce slaves carrying baggage. There may be a sly suggestion that these playwrights dealt only with 'scenic properties,' and not with real poetry and wit in their comedies. So we have *σκενάρια* used of the Euripidean 'properties,' Ach. 451.

Most MSS. read *σκευή φέρουσ'*, or *σκευηφοροῦσ'*. Fritzsche would read *ὥσπερ* for *ὥνπερ* and *σκευοφόρους* acc. plur.; making *ποιούσι σκευηφόρους* = *baiulorum personas inducunt*; cp. *Φαίδραν ποιεῖν* Thesmoph. 153. Bergk would put a mark of interrogation after *εἰώθε ποιεῖν*; and so make καὶ *Λύκις* begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

l. 18. *πλεῖν* (Attic irregular contr. for *πλεῖον*) ἢ *νιαντῶ*, 'older by more than a year,' i. e. I leave the theatre feeling more than a year older through weariness. Cp. Shakespeare, Cymbeline, 'Thou heap'st a year's age on me.' Dionysus speaks of himself as a spectator (*θεώμενος*); and this falls in well with the idea that he is presented here as the type of the Athenian Demos.

l. 20. *ἐρεῖ*. Nothing is gained by altering, with Cobet, *ἐρεῖ* to *ἐρῶ*. All common-place grumbings are tabooed; and the poor overloaded neck may not tell its own troubles. Cp. inf. 237 ὁ *πρωκτὺς* . . . *ἐγκύψας ἐρεῖ*. Here Dionysus loses all patience at the 'insolence and utter conceit' of the slave in pretending to have a grievance, though he is riding while his master walks. *ὄτ'* (l. 22) is for *ὅτε* not *ὅτι*, as in Nub. 7 etc

l. 22. *υἱὸς Σταμνίου*, a surprise for *υἱὸς Διός*. 'Son of Jar,' appropriate enough to the wine-god.

l. 23. *τοῦτον δ' ὀχῶ*, 'and am giving him a mount;' cp. sup. *σκευοφοροῦσ'*.

l. 24. *παλαιπωροῖτο*. The optat. after the pres. indic. (see on *ἔδει*, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 *τόν ποτ' ἐγὼν* . . . *ἄξω τῇλ' Ἰθάκης ἵνα μοι βίσιον πολὺν ἄλφει*. See Goodwin, Moods and Tenses, § 44. 2. note 2. 6, who quotes *τοῦτον ἔχει τὸν τρόπον ὁ νόμος, ἵνα μηδὲ πεισθῇται μηδ' ἐξαπατη-*

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θῆναι γένοιτο' ἐπὶ τῷ δήμῳ, Dem. Androt. 596. 17, where he remarks that ἔχει implies also the past existence of the law; the idea being that the law was made as it is, so that it might not be possible, etc.

l. 25. οὐ γὰρ φέρω γῶ; Here begins a string of quibbles and verbal subtleties in the true sophistic style. 'Pray am not I the bearer of a load?' 'Why, how can you be a bearer when you are having a ride?' 'Yes! but still bearing all these things.' 'Bearing them how?' 'Like a sore burden.' 'Isn't it an ass that is bearing the burden which you are bearing?' 'Most certainly not what I have got and am bearing.' In l. 26, the question τίνα τρόπον is misunderstood by Xanthias. Dionysus means, 'How can you be said to be bearing when you are borne?' Xanthias interprets 'how?' to mean 'in what way?', 'with what feeling?' and so he answers βαρίως πάνν, i.e. *aegerrime fero*, the word being resumed in βάρος. The humour of the passage lies in the fact that both disputants are right—the ass really bears the double burden, but the man is loaded just as if he was walking.

l. 33. κακοδαίμων. Xanthias can at any rate see that he is being mocked, though he cannot rebut the argument; and he wishes he had been one of the slaves who had volunteered for the battle of Arginusae, for then he would have gained his freedom, and would not have been subject to the oppression of a master. See inf. 693.

l. 34. Join κωκύειν μακρά, 'to howl aloud;' as οἰμῶζειν μακρά Av. 1207. Cp. Hor. Sat. 1. 10. 91 *iubeo plorare*. The phrase is the antithesis to χαίρειν κελεύω.

l. 35. κατάβα. Imperat., as in Vesp. 979. The ordinary form is κατάβηθι. Curtius (Verb. chap. xiv. §§ 37, 38) quotes ἔσβα Eur. Phoen. 193; ἔμβα El. 113; ἐπίβα Theogn. 847; πρόβα Acharn. 282; describing them as thematic present imperatives from (obsolete) present βᾶω.

l. 36. βαδίζων, 'on the tramp;' alluding to his walking while Xanthias rides. With ἐγγύς εἰμι (not εἶμι as vulg.) cp. Eccl. 1093 ἐγγὺς ἦδη τῆς θύρας | ἐλκόμενός εἰμι, Plut. 767 ὡς ἄνδρες ἐγγύς εἰσιν ἥδη τῶν θυρῶν.

l. 37. ἔδει, 'it was my duty,' sc. as previously arranged, see on sup. 12. ἡμί, is not, as the Grammarians described it, the Attic form of φημί, but a defective verb parallel to the Lat. *a-i-o*; most often occurring in the phrases ἦν δ' ἐγώ, and ἦ δ' ὅς (dixi—dixit) in Plato. There is, however, this difficulty in connecting the Greek and Latin forms, that ἡμί shows no trace of the original *g* in *a-i-o*; cp. *ad-ag-ium*, *ind-ig-ilamenta*, etc. Here Dionysus calls out to the slave, whom he supposes to be within the house of Heracles as porter; but the hero, who is living in a humble way, answers the door himself.

l. 38. κενταυρικῶς, 'savagely.' Heracles had fought with the Centaurs, and knew their brutal ways. With ἐνῆλαθ' (ἐν-άλλομαι) cp. Soph. O. T. 1261 πύλαις δισσαις ἐνῆλατ. With ὅστις supply ἦν ὁ πατέρας, 'who-

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ever it might be.' Here Heracles peeps out, and catching sight of the strange appearance of Dionysus he bursts out with—'Do tell me, what might this be?' Dionysus mistakes the expression of astonishment for one of fear, and calls the attention of Xanthias to the fact; addressing him, aside, as 'slave!' (ὁ παῖς).

l. 41. μή μαινοῖό γε, 'yes, afraid you were crazy.' The addition of γε corrects the view of Dionysus—'afraid he was certainly: not however at your formidable appearance, but only lest it was a madman he had to deal with.' Compare the words of Odysseus, Soph. Aj. 82 φρονούντα γάρ-νιν οὐκ ἂν ἐξέστην ὄκνη.

l. 43. δάκνω. I. e. 'I bite my lips,' to keep in my laughter.

l. 45. ἀποσπῆσαι, 'to drive away,' 'keep off.' Probably he passes his hand hastily over his mouth, as with the action of 'brushing something away.' Cp. Vesp. 460; Eq. 60; where it is used of flapping away flies, and the like. The κροκωτός (sc. χιτῶν) which peeped out under the lion-skin was properly a woman's garment. See Eccl. 879; Lysist. 44, 219. Coloured clothes were not ordinarily worn at all by men.

l. 47. τίς δὲ νοῦς; 'what's the meaning of it all? what is this combination of the buskin and the club?' i. e. the incongruous mixture of hero and woman; for κόθορνος seems to be used here rather as an article of female dress than as part of the costume of the tragic actor; although this would suit Dionysus well. Schol. δ κροκωτός καὶ δ κόθορνος γυναικεῖά ἐστιν, ἣ δὲ λεοντῇ καὶ τῷ βόπαλον ἀνδρῶα.

l. 48. ποῖ γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood ποῖ ἀπεδήμεις; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. τοὺς πατέρας οὐ ποθεῖτε τοὺς τῶν παιδίων | ἐπὶ στρατιᾷς ἀπόντας; εἰ γὰρ οἶδ' ὅτι | πάσαισιν ὑμῖν ἐστὶν ἀποδημῶν ἀνὴρ. So he promptly answers, 'I was serving Cleisthenes as a marine;' sc. in the battle of Arginusae. Ἐπιβατεύειν means, to be an ἐπιβάτης, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθένει follows ἐπιβάτευν on the analogy of γραμματεύειν, πρεσβεύειν τινί.

l. 49. καὶ κατεδύσαμέν γε ναῦς, 'aye, and what is more we sank ships.'

l. 51. σφῶ; 'what, you and he together?' The words καὶ ἔγωγ' ἐξηγρόμην are spoken by Xanthias as an 'aside.' He has been listening to his master's boasts, and expresses thus his sense of their visionary nature; 'and then I woke, and behold, it was a dream:' others, less well, assign the words to Heracles or Dionysus.

✓ l. 53. Ἀνδρομέδαν. This play, acted in the year 412, was evidently very popular in Athens, as we may judge from the allusions to it in Thesm.

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1018, 1022, 1070 foll. It was a play likely enough to suggest a *πόθος*, for it turned upon the 'passion' of Andromeda for her deliverer, Perseus. *πρὸς ἑμᾶυτόν*, i. e. 'silently'; not aloud, as was the frequent practice of the ancients even when reading alone.

l. 54. *πῶς οἷε σφόδρα*, lit. 'violently, how think you?' = 'you can't think how violently.' So *πῶς δοκεῖς* = 'you can't think how nicely,' Nub. 881. The original interrogative force of the phrase has been forgotten, as in *πῶς ἄν* = *utinam*, and so it is sometimes printed without a mark of a question.

l. 55. *Μόλων* was, probably, the protagonist in the *Andromeda*, as he was in the *Phoenix* of Euripides. If he is the personage of huge stature to whom the Schol. refers, *μικρός* must be used ironically—'oh, quite small; only as big as giant Molon.' Dionysus is described as sitting on shipboard, and reading (see inf. 1114) the play to himself, as he says, *πρὸς ἑμᾶυτόν*, cp. Eccl. 880 *μυνομένη τι πρὸς ἑμᾶυτόν μέλος*. Paley, to emphasise his view of the late introduction of reading and writing, would make *τὴν Ἀνδρομέδαν* mean the name on the ship's side or stern, *ἐπὶ τῆς νεώς*.

l. 57. *ἔυνεγένου τῷ Κ.*, 'did you company with Cleisthenes?' Heracles here seems to put Cleisthenes in a category by himself, not woman, boy, or man, but some sexless creature, for whom Dionysus might have had a misplaced passion.

l. 58. *οὐ γὰρ ἄλλ'*, as inf. 192, 498, 1180; Eq. 1205; Nub. 232, originally an elliptic phrase, = *non enim [ita se res habet] sed*. So here, 'it is not a case for jesting, but I really am in a bad way.'

l. 62. *ἔτρους*, 'porridge.' The gluttony of Heracles was a favourite point in Comedy, as in Pax 741; Av. 1581, 1689; and inf. 550 foll. It also appears in the *Alcestis* 548, 749-760.

l. 64. *ἄρ' ἐκδιδάσκω*; 'am I making my meaning plain?'

l. 66. *δαρδάπτει*, a graphic word for a 'devouring passion.' Heracles understands this in the coarsest way, and wonders how any one can have a 'passion' for a dead body. Euripides seems to have died the year before the 'Frogs' was acted.

l. 69. *ἐπ' ἐκείνον*, as we say, 'after him'; i. e. 'to fetch him.' So *ἐπὶ βοῦν λέναι*; Od. 3. 421; *ἐπ' ὕδαρ πεμφθέντα* Hdt. 7. 193. Cp. inf. 111, 577, 1418.

l. 72. *ὁ μὲν γὰρ οὐκέτ' εἰσίν*. According to the Schol. from the *Oeneus* of Euripides, where Diomedes, lamenting the low estate of his grandfather Oeneus, asks him *σὺ δ' ὦδ' ἔρημος συμμάχων ἀπώλυσσαι*; to which Oeneus rejoins with the words *ὁ μὲν γάρ* etc. Dionysus means that the great poets, like Aeschylus, Sophocles, and Euripides, have passed away; and those that are left are poor ones. 'How's that?' cries Heracles, 'haven't you got Iophon in the land of the living?' 'Yes,

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that is the only blessing we have left,' answers Dionysus, 'if it can be called a blessing; for I am not quite sure even about that, how it stands.' This points to the current suspicion that the plays of Iophon were really composed, or at any rate touched up, by his father Sophocles.

l. 76. *πρότερον*, 'superior,' as *πρώτον* = 'best' in Nub. 643. Cp. Plato, Laches, 183 B *οἱ κἄν αὐτοὶ ὁμολογήσειαν πολλοὺς σφῶν προτέρους εἶναι πρὸς τὰ τοῦ πολέμου*.

l. 77. *εἴπερ γ' ἐκείθεν*, 'if you *must* bring a poet thence.'

l. 78. *ἀπολαβὼν*, 'having taken him aside all by himself alone.' So Hdt. i. 209 *Κύρος καλέσας Ὑστασπεία καὶ ἀπολαβὼν μόνον εἶπε*.

l. 79. *κωδωνίσω*, 'may try what the ring is like of the poetry he composes without the aid of Sophocles.' *κωδωνίσειν*, inf. 723, is, properly, to test the goodness of money by the ringing sound of the metal.

l. 80. *κἀλλως*, 'besides,' Dionysus doubts if Sophocles will take the trouble of quitting the lower world, being 'content and happy' (*εὐκόλος*) there, no doubt, as he was in life. Whereas Euripides, scamp as he was (*πανούργος*), would be quite ready to break bounds and run away along with Dionysus.

l. 83. *Ἀγάθων* belonged to a wealthy family of good position in Athens. Born about 447, he gained his first prize for Tragedy in 416, and died, probably, in 400. The scene of the Symposium of Plato is laid at Agathon's house, where he is found discoursing on the subject of Love with Socrates, Alcibiades, and Aristophanes. His language (Sympos. 198 C) is represented as reproducing the style of his master Gorgias. Aristophanes calls him (Thesm. 49, 29) *ὁ καλλιεπής, ὁ κλεινός, ὁ τραγωδοποιός*, but notices the many novelties of diction introduced by him; *κάμπτει νέας ἀψίδας ἐπῶν*, etc. Thesm. 53. Aristotle (Poet. 18. §§ 5, 7) objects that (1) the subjects of his plays were too extensive; and (2) that he introduced the practice of making the choruses irrelevant; διὸ ἐμβόλημα ᾄδουσιν πρώτου ἀρξαντος Ἀγάθωνος τοῦ τοιοῦτου. His feminine beauty and his fopperies are ridiculed by Aristophanes in Thesm. 191, foll., where Euripides wants him to act a female part, because he was *εὐπρόσωπος, λευκός, ἐξηρημένος, | γυναικόφωρος, ἀπαλός, εὐπρεπής* *ἰδεῖν*. His visit to the luxurious court of the Macedonian Archelaus is alluded to here in the words *ἐς μακάρων εὐωχίαν*, a phrase so closely modelled on the familiar *μακάρων νῆσοι* and *ἐς μακάρων εὐδαιμονίας* (Plat. Phaed. 115 D), that we are inclined to believe that Agathon had really 'passed away' from Athens, and was to be numbered among those who *οὐκέτ' εἰσὶν* (72); though it does not seem that he was actually dead at this date. Perhaps *μακάρων* is intended to suggest *Μακ-εδόνων*, just as *ἀγαθός* (84) is an echo of *Ἀγάθων*.

l. 86. *Ξενοκλῆης*, called by the comic poets the Trickster (*δοδεκαμή-*

χανος, μηχανοδίδης) because he concealed the poverty of his inventive genius by scenic tricks, was son of the tragic poet Carcinus (Thesm. 440). Aristophanes calls him a parasite (πιννοτήρης, Vesp. 1510), and bad both as a poet and a man (κακὸς ὢν κακῶς ποιεῖ, Thesm. 169).

L. 87. Πυθάγγελος. Nothing is known of him; and no answer is given to Heracles' question. Prof. Tyrrell (Class. Rev. 1. p. 128), following Meineke's suggestion of a lacuna, would fill it up thus: HP. Πυθάγγελος δέ; ΔΙ. περί γε τοῦδ' οὐδεὶς λόγος | πλὴν τοῦ πιτριβείης ('crush you,' Av. 1528, parallel to ἐξόλοιτο). Then the words of Xanthias come in well, as he stands by unnoticed, though his shoulder is 'crushed' by the burden.

L. 91. πλεῖν ἢ σταδίῳ. Cp. Nub. 430 τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον.

L. 92. ἐπιφυλλίδες. L. and S. follow the Schol. in rendering this, 'small grapes left for gleaners:' but Fritzsche seems to come nearer to the spirit of the passage in taking it of 'vines of rank leafage,' where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alcmena, Euripides had called the ivy χελιδόνων μουσεῖον, which is adopted here in the sense of 'choirs' or 'music-schools' of swallows; birds, whose note was (inf. 681) the type of barbarous, non-hellenic speech. Cp. εἴπερ ἐστὶ μὴ χελιδόνος δίκην | ἀγνώτα φωνὴν βάρβαρον κεκτημένη Aesch. Ag. 1050.

L. 94. & (taking up μειρακῦλλια sup. 89) φροῦδα, 'who pass out of sight double-quick if they do but get a play put on the stage, having only once committed a nuisance against Tragedy:' meaning either that the Archon would never be willing to supply them with a Chorus a second time, after their miserable exhibition; or, because they themselves would be utterly exhausted after a single effort.

L. 96. γόνιμον, 'fruitful,' 'productive:' so we have γόνιμον φόν as distinguished from ἀνεμαῖον, an 'addled' egg. Cp. Fertile pectus habes, interque Heliconae colentes | uberius nulli provenit ista seges, Ov. Pont. 4. 2. 11.

L. 97. ζήτῶν ἄν. Here ἄν is merely repeated, an echo of the preceding ἄν. So οὐκ ἄν ἀποδοίην οὐδ' ἄν ὑβολὴν οὐδενί, Nub. 118. Notice the confusion between λάκοι optat. (as in Soph. Phil. 281 ἀνδρα οὐδέν' ἐντοπον (ὀρών). οὐχ ὅστις ἀρείσιεν) and φθέγγεται fut. indic. 1. 98; and compare with it the change from subjunct. to indic. in Homeric similes. Perhaps λάκοι is assimilated to εὔροις.

L. 99. παρακεκινδυνευμένον, 'an adventurous expression,' like the *audaces dictugrambi* of Hor. Od. 4. 2. 10. Euripides had spoken in his *Μελαμένη* of αἰθέρ' οἰκησιν Διός, and Aristophanes parodies this somewhat unfairly. In the *Ἀλέξανδρος* of the same poet we have the phrase καὶ χρόνον πρόβαινε ποῖς, and in the *Bacchae* 888 δαρὸν χρόνου πότα = 'a long lapse of time.' The next two lines are a travesty of

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Hippol. 612 ἡ γλῶσσ' δμώμοχ', ἡ δὲ φρὴν ἀνώμοτος, which Aristophanes (here and inf 1471, and Thesm. 275), like many others, misrepresents; as though Euripides justified the breach of an uttered oath on the plea of a mental reservation. Whereas, what Hippolytus means is that he has taken the oath, without knowing what it implies, yet nevertheless he is bound by it. With καθ' ἱερῶν, 'over the victims,' cp. κατὰ χιλιῶν Eq. 660; δμνύτων ὄρκον τὸν μέγιστον κατὰ ἱερῶν τελείων Thuc. 5. 47. 10.

1. 102. ἰδίῳ here = *χαρίς*.

1. 103. μᾶλλά, i. e. μὴ λέγε *ὅτι* ἐμὲ ταῦτ' ἀρέσκει, ἀλλά, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; 'don't ask *that*! why, I am more than crazy with joy.'

1. 104. ἡ μὴν (Cobet καὶ μὴν), 'in truth this is but rubbish, as even you yourself think'—if you chose to allow it.

1. 105. μὴ τὸν ἐμὸν οἶκει νοῦν. This half-line probably comes from the Andromeda, which Dionysus had been reading; though the Schol. refers to the Andromache of Euripides, ll. 237 or 581, the similarity being only slight. Dionysus substitutes *ἔχεις γὰρ οἶκιαν* for the original ending *ἐγὼ γὰρ ἀρκέσω*. The general meaning is 'don't take upon yourself to *manage* my views: you have a *ménage* of your own,' sc. the department of gluttony. For *οἶκον οἰκεῖν* in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase *οἰκεῖν πόλιν*.

1. 107. περὶ ἐμοῦ. The allusion to 'dinner' makes Xanthias feel more than ever that he is left unnoticed, out in the cold.

1. 109. κατὰ σὴν μίμησιν, i. e. even as you came with club and lion-skin to fetch (*ἐπὶ* as in sup. 69) Cerberus. The Greek would naturally run *ὄνπερ ἔνεκα ἦλθον* . . ταῦτά μοι φράσον, but *τούτους* (112) follows the gender of *τοὺς ξένους*, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and 'entertainment for man and beast.' By *ἀναπαύλας* he means 'resting-places;' and by *ἐκτροπᾶς* 'the branchings of the road,' points at which information about the route would be specially valuable. Others make *ἐκτροπῇ* almost equivalent to *ἀνάπαυλα*, a place where one 'turns aside' to rest; so in Lat. *deversoriae*. *δίαται* are 'rooms.' The personal word *πανδοκευτρίαι*, 'landladies,' comes curiously in the list, especially as it is followed immediately by *δοῦν*. There is no authority for rendering it 'hosteltries;' so we must regard the word as a sort of echo of *ξένους* sup. 109. Herwerden conjectures *πανδοκεῖ ἄρισθ'*.

1. 116. καὶ σύ γε. It is doubtful if these words should be the beginning of what Dionysus, or the end of what Heracles says. The former has the analogy of inf. 164, and would mean 'it is not for *you* to begin to talk about daring and adventure.' But if we assign the whole line to Heracles, *δὲ σχήτλιε, τολμήσεις γὰρ εἶναι καὶ σύ γε*; the meaning will

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be, as Fritzsche renders it, '*tu adeo cum tua ignavia, ut ego, ire audebis?*'

l. 117. τῶν ὀδῶν, depending on φράξε, as in Soph. Trach. 1122 τῆς μητρὸς ἦκα τῆς ἐμῆς φράσων ἐν οἷς νῦν ἔστι. Thus we shall be able to retain the MS. reading ὀπως. Kock adopting Bergk's reading ὀπη joins it with τῶν ὀδῶν, on the analogy of ὀπου γῆς, etc. This would dispose of the changed construction with φράζειν in the next line. Fritzsche would write φράξε νῶν ὀδῶν, which seems to be corroborated by the singulars θερμὴν, ψυχράν, cp. inf. 319.

l. 121. ἀπὸ κάλω καὶ θρανίου, 'by rope and bench.' We may suppose a pause to be made after θρανίου, so as to let κρεμάσαντι come in as a surprise. 'Towing-rope' (Thuc. 4. 25 παραπλέοντων ἀπὸ κάλω ἐς τὴν Μεσσηνίην) and 'rowing-bench' would represent a very natural way of proceeding on a river or canal: but κρεμάσαντι fixes the interpretation of κάλω to the 'noose,' and θρανίον to the 'footstool,' to be kicked away in the moment of hanging oneself.

l. 122. πνιγρὰν, 'choky,' 'stifling,' in a double sense.

l. 123. σύντομος, 'a short-cut,' as in τὰ σύντομα τῆς ὁδοῦ Hdt. 1. 185. Perhaps there is an allusion in the word to the 'chopping up' of the hemlock (cp. ἐντέμνειν), as there is in τετριμμένη, which means 'well-beaten' or 'well-pounded;' being equally applicable to δτραπὺς or κῶνειον. Cp. Plat. Phaed. 116 D ἐνεγκάτω τις τὸ φάρμακον εἰ τέτριπται.

l. 126. δυσχείμερον, 'chilly,' 'bleak.' The effect of the hemlock was to paralyse the lower extremities first; the cold and the insensibility gradually mounting upwards. So, in the prison, the officer who administered the hemlock to Socrates kept watching the effect of the poison: σφόδρα πείσας τὸν πόδα ἤρετο εἰ αἰσθάνοιτο· ὃ δὲ οὐκ ἔφη. καὶ μετὰ τοῦτο αὖθις τὰς κνήμας· καὶ ἐπ' αὐτῶν οὕτως ἡμῖν ἐπεδείκνυτο ὥς ψύχαιτό τε καὶ πῆγγυτο Phaed. 117 E.

l. 127. κατάντη, 'downhill,' with allusion to the leap from the tower (inf.). Dionysus, being 'a poor walker,' is bidden to 'stroll' (καθερπύειν) down to the outer Cerameicus (τὸ κάλλιστον προάστειον τῆς πόλεως Thuc. 2. 34), the burial place of illustrious citizens, on the N. E. side of Athens, between the Thriasian Gate (Δίπυλον) and the Gardens of the Academy. There he was to climb the 'lofty tower,' said to have been built by Timon the misanthrope.

l. 131. Join ἐντεῦθεν θεῶ (θεόμοι), 'watch therefrom' (cp. θεῶ μ' ἀπὸ τοῦ τέγους Ach. 262), 'the torch-race starting' (cp. ἀφιέναι πλοῖον Hdt. 5. 42; ἀφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί Eq. 1159; and ἀφετηρία (sc. γραμμή), in the sense of the 'starting-place' in a race). The common interpretation, 'watch the flinging-down of a torch therefrom,' as the signal for the torch-race to start, seems to be only an invention of

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the Schol. *Λαμπάς* is frequently used as = *λαμπαδηφορία*, so *λαμπάδα* *ἔδραμες* Vesp. 1203.

l. 132. *κάπειτ*, 'and next, when the spectators say "start them off," then do you also start yourself off,' sc. from the top of the tower. For imperative infinitive cp. Nub. 850; Eq. 1039.

l. 134. *θρίω δύο*. This does not mean 'the two membranes, or lobes, of the brain' (Mitchell); but 'two brain-puddings'; *θρίων* being a sort of rissole or forcemeat, popular in Athens. Of course he means he should break his head and scatter his brains; but he expresses this by an allusion to a favourite dish—a much more likely phrase than a technical and almost medical one. It is difficult to see why he emphasises *δύο*. Perhaps to intensify the notion of utter and complete death; as in Lat. *bis perii*.

l. 137. *τότε*, sc. when you went to fetch Cerberus.

l. 138. *πάνυ*. It seems better to take *πάνυ* as qualifying *μεγάλην*, as *ταχὺ πάνυ* Plut. 57; for the word *ἄβυσσον* needs no expletive. The lake is the 'Ἀχερουσία λίμνη'.

l. 139. *τυννουπῆ*. Probably the hand is hollowed, to illustrate jocosely the smallness of a boat 'only so big.' Cp. Ach. 367.

l. 140. *δύ' ὀβόλω*. Charon's minimum (and ordinary) fee was one obol: but this may have varied with the inclination of the passengers. Or Dionysus may be represented as taking a 'return-ticket;' his being a special case. This is borne out by a passage in Apuleius (Met. 6. 18), where the Turrus bids Psyche to take a double fare; one to give to Charon (*avaro seni*) on embarking, the other to pay on her return. Anyhow, the particular sum is fixed upon to point the allusion to the *διωβελία*, or daily allowance by the State of two obols to the poorer citizens during the festivals, to pay for their admission to the theatre. Cp. *ἐν τοῖν δυοῖν ὀβόλοιν θεωρεῖν* Demosth. 234. 33. The increase of this allowance, and the extension of it to other entertainments; and, generally, the diversion of every available portion of the revenue to the Theoric fund, from which the grant was made, was an 'effective instrument' (*ὡς μέγα δύνασθον*) in the hands of Athenian demagogues. There may be an allusion to the *μισθὸς δικαστικός*, or jury-man's fee; and the *μισθὸς ἐκκλησιαστικός*, a compensation-fee to the citizen for his loss of time in sitting in the *ἐκκλησία*, which seems to have been one obol originally, and two later. Theseus, the typical hero of Athens and founder of her popular institutions, is represented as having introduced this peculiarly national fee into the lower world (*Θησεὺς ἤγαγεν*).

l. 145. *βέρβορον*, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C *ὅς ἂν ἀμήντος καὶ ἀτέλεστος εἰς Ἄιδου ἀφίκηται ἐν βορβόρῳ κείσεται*.

l. 151. *Μορσίμου βῆσιν*. Morsimus, son of Philocles (Eq. 401;

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Pax 800), is ridiculed as a contemptible writer of Tragedy. To 'write out' (ἐκγράφεισθαι Av. 982) a speech from one of his plays is sufficient crime to ensure punishment in the nether world. The absurd climax is like the contrast between Nero and Orestes in Juvenal, Sat. 8. 217 foll. 'Sed nec | Electrae iugulo se polluit, aut Spartani | sanguine coniugii; nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troica non scripsit.'

l. 153. πυρρίχη (sc. ὀρχησις) is a war-dance in which the dancers represented by their gestures and movements the various incidents of a battle. Here the allusion is rather to the musical accompaniment than to the dance itself. Κινησίας, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (inf. 365); and for his many bodily diseases and miserable leanness (Av. 1372 foll.; see inf. 1437). That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias (quoted in Athenaeus 12. 551 foll.) and Plato (Gorg. 501 foll.).

l. 155. ἐνθάδε, 'in this upper world.'

l. 157. ἀνδρῶν γυναικῶν, asyndeton, as in Soph. Ant. 1079.

l. 159. ὄνος. The heavily-laden Xanthias, hearing of all these delights, feels that he is indeed the 'ass celebrating the mysteries:' a proverbial phrase for one who has 'all the kicks, and none of the halfpence.' For the Athenians, on their sacred procession to Eleusis, would carry their necessary baggage on the back of an ass, whose share in the festivity would thus be very unenviable. *Sic vos non vobis.* With the phrase μυστήρια ἄγειν (not to be taken as equivalent to φέρειν) cp. Θεσμοφόρια, Διονύσια, ἱερτὴν, θυσίαν, ἄγειν (Hdt. 1. 147). Here Xanthias flings his burden to the ground. These two lines are in by-play, and do not interrupt the construction.

l. 164. χαῖρε is, properly, the salutation of greeting, and ἐγλαυε of farewell: but χαῖρε may stand loosely for either.

l. 165. σὺ δέ, sc. Xanthias, who complains of having to take up the things again, 'before he has so much as set them down.'

l. 168. τῶν ἐκφερομένων, 'of those that are being carried out to burial.' Here ὅστις follows rather than ὅς, because no person is as yet referred to. But ὅστις ἐπὶ τοῦτ' ἔρχεται seems rather an unmeaning phrase, and it is tempting to follow Meineke and omit the line, as a needless gloss. If we retain it, we must render, 'who happens to be coming for this purpose,' sc. ἐπὶ τὴν ἐκφοράν. Or ἐπὶ τοῦτ' may be the intention of a journey to Hades, cp. Xen. Anab. 2. 5. 22 ἀλλὰ τί θῆ ἡμᾶς ἐξὸν ἀπολίσσαι οὐκ ἐπὶ τοῦτο ἤλθομεν; Eur. Bacch. 967, when Pentheus says ἐπὶ τὸδ' ἔρχομαι = 'that is my intention.' ἐπὶ ταῦτ' = 'hither;' or ἐπὶ ταῦτ' = 'to the same place,' have been conjectured.

l. 169. τότε ἔμ' ἄγειν, 'in that case take me with you.' This is better

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than to render, 'then [it will be] for me to take them;' for *φέρειν*, not *ἀγειν*, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as *Ζεῦ πάτερ, ἡ Αἴαντα λαχεῖν ἢ Τυδῆος υἱόν* Il. 7. 179; or, more likely, there is some word like *ἔδοξε* to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; *ἐγὼ δὲ εἶναι τὰς σπονδὰς πενήτηκοντα*. But a similar use of infin. is found in Soph. O. R. 462, Eur. Tro. 421; Plat. Crat. 426 B; Thuc. 5. 9. § 5 (7). Trans., 'then, [resolved] that you do take me.'

l. 170. *τουνονί*, 'yonder.' Meineke follows Hirschig's emendation *ἐκφέρουσιν οὐτοί*.

l. 171. *οὗτος*. Dionysus hails the *νεκρός*, 'Ho there! it is you that I mean, you the dead man.'

l. 172. *σκενάρια*, a coaxing diminutive, = 'a bit of baggage.'

l. 174. *ὑπάγεθ'*, probably, as the Schol. says, *ὁ νεκρός φησι πρὸς τοὺς νεκροφόρους*, 'move on upon your journey.' So *ὑπάγε* Nub. 1298; Vesp. 290. Others consider the words to be addressed to Dionysus and Xanthias, who were delaying the funeral procession, 'move out of my way, you men!' for *ὑπάγειν* (intrans.) generally has the force of 'moving off,' and 'clearing the way.' So the Satyrs (Eur. Cycl. 53) cry to the he-goat *ὑπάγ', ὦ ὑπάγ' ὦ κέραστα*. But *ὑμεῖς* (notice he does not say *σφά*) suggests that the words are addressed to a different set of persons from those whom he has just been accosting.

l. 175. *ἔάν ξυμβῶ*, 'to see if I can make any arrangement.' The drachma contained six obols, so that the highest offer of Dionysus only reaches $1\frac{1}{2}$ drachmae instead of the 2, which the dead man insists upon.

l. 177. *ἀναβιάνην*. As a *living* man might say, 'Strike me dead if I accept it!' so a dead man may humorously be supposed to reverse the anathema, and say, 'Let me rather come back again to life than that!'

l. 178. *ὡς σεμνός*, 'how loftily the scoundrel bears himself! shan't he suffer for this! I will trudge along with you.' The dead man having proved impracticable, Xanthias is as good as his word.

l. 180. *ὦπ, παραβαλοῦ*, 'avast there! bring the boat alongside!' Charon, whose voice is heard, but whose boat is not yet in sight, seems to have a rower on board; unless we suppose him to be shouting to himself.

l. 184. *χαῖρ' ὦ Χάρων*. The line is said to be borrowed from a Satyric drama called Aethon, by one Achaëus. Perhaps Dionysus, remembering the usual triple invocation to the dead (*τρίς αὔσαι* Od. 9. 65) thought it was the proper form of address to the Ferryman of the Dead. The Schol. proposes to assign one salutation to Dionysus, Xanthias, and the dead man, respectively. The jingle in the line is, of course, intentional, as in a popular English burlesque, 'O Medea, my dear! O my dear Medea!'

l. 185. *ἀναπαύλας*. Charon, with the regular sing-song of a railway

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porter, runs over the list of the places at which he is prepared to disembark passengers.

1. 186. Ὀνου πλοκάς, a fanciful name, 'Woolasston,' thrown into a plural like ὀῆβαι, Ἀθήναι, etc. It seems to refer to the proverb ὄνον κείρειν, expressing useless labour, analogous to our 'great cry and little wool,' where, however, the reference is to the 'shearing' of the pig and not the ass. Bergk's correction (followed by Meineke), Ὀσνου πλοκάς, seems more ingenious than probable. Ocnus is said to have been represented in a fresco of Polygnotus, as sitting and plaiting a rope of hay, while an ass, standing near him, eats it as fast as he plaits it. Such fruitless work as the 'plaiting of Ocnus' might be compared with the punishment of Sisyphus and the Danaides.

1. 187. Κερβερίους is a travesty of the Homeric Κιμμερίους Od. 11. 13, where the Schol. says that Κερβερίους was read by Aristarchus and Crates. Κόρακας, = 'perdition,' comes in as a comical interruption between geographical names. At Ταίναρον, the S. promontory of Laconia, there was supposed to be a subterranean communication with the lower world: cp. 'Taenarias fauces, alta ostia Ditis' Virg. Geor. 4. 467.

1. 188. ποῦ σχήσαιν δοκεῖς; 'where do you mean to put to shore?' cp. νέες ἔσχον ἐς τὴν Ἀργολίδα χώραν Hdt. 6. 92; τῇ Δήλῳ ἔσχον Thuc. 3. 29.

1. 189. σοῦ γ' οὐναικα, 'yes, as far as *you* are concerned!' Charon is quite willing that Dionysus should go to—perdition.

1. 191. τὴν (sc. ναυμαχίαν) περὶ τῶν κρεῶν. A life-and-death struggle is described in Vesp. 375 by the words τὸν περὶ ψυχῆς δρόμον δραμεῖν. Analogous to this is the proverbial phrase ὁ λαγὼς τὸν περὶ κρεῶν τρέχει, i. e. 'a race for neck-or-nothing.' Thus the battle of Arginusae is called here the 'life-struggle' for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied 'carcasses' of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using κρεῶν for σαρμάτων, like the vulgar phrase—'cold meat.' Dr. Verrall (Class. Rev. 3. p. 258) suggests that the allusion is to the enfranchisement promised to the slaves who fought in the battle. They would then have the citizen's right to eat the sacrificial meats at the registration-festival (τὰ κρέα ἐξ Ἀνατουρίαν Thesm. 558); and so they were 'fighting for their meat.'

1. 192. ὀφθαλμίων. Ophthalmia was, probably, a favourite excuse of Athenian malingerers, and was sometimes artificially produced for the purpose. For οὐ γὰρ ἄλλ' see on sup. 58.

1. 194. Αἰαίνου. The Stone of Withering is intended to have an uncanny sound, suggestive of dry bones and sapless dead.

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l. 196. τῷ ξυνέτυχον ἐξιών; Xanthias says, to himself, 'What (unlucky thing) did I encounter as I left home?' Omens at the beginning of a journey (ἐνόδιοι σύμβολοι Aesch. P.V. 487) were supposed to foretell whether it would be attended by good or bad luck: like the *parvae recinentis omen* of Horace, or our common superstition about magpies. But, perhaps, τῷ is masc. = 'whom?' alluding to the 'evil eye.'

l. 197. εἴ τις ἐτι πλεῖ, 'if any one else is going on board;' a necessary emendation for the MS. reading ἐπιπλεῖ. The words of Charon, κάθιζ' ἐπὶ κώπην, mean, 'sit at your oar,' for rowing. Dionysus chooses to interpret them, 'sit on your oar' (κάθιζε . . ἐπὶ τὸν σκίμποδα Nub. 254), and proceeds to act accordingly. Perhaps 'sit to your oar' might express the ambiguity. Then, when rebuked, he does indeed 'put forth his hands and stretch them out,' but he sits motionless on the bench, and makes no pretence of rowing.

l. 202. οὐ μὴ φλυαρήσεις; Lit. 'will you not not-trifle?' i. e. 'don't trifle,' as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 1066; Andr. 757. Goodwin, M. and T. § 89. 2 foll. speaks of this use merely as a 'strong prohibition,' meaning 'you shall not;' and does not interpret it, as explained above, by an interrogative force. For ἔχων, with the force of 'continuance' ('don't keep trifling!'), see inf. 512; Nub. 131, etc. ἀντιβάς, 'with firm planted foot,' sc. against the stretcher, or the bottom of the boat. Cp. Eur. Bacch. 1126 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος, Soph. El. 575 βιασθεῖς πολλὰ κἀντιβάς.

l. 204. ἀθαλάττωτος. Dionysus excuses his awkwardness on the ground of his being 'a land-lubber, and no-Salaminian.' The natives of Salamis were thorough-going sailors. There may also be an allusion to the famous sea-fight at Salamis, and the word may be compared with Μαραθωνομάχαι Ach. 181; Nub. 986. There may be a further allusion to the decadence of the Athenian navy; in which so many slaves served.

l. 206. ἐμβάλλης, probably χεῖρας κώπη is to be understood; and so ἐμβάλλειν will be parallel to Lat. *incumbere remis*. So Od. 10. 129 ἐμβαλεῖν κώπῃσι, and, as here, τίς ἐμβαλεῖ Eq. 602. The μέλη will help him to keep time, like the measured chant of the κελευστής, alluded to inf. κατακέλευε δῆ, 'start the time then!'

l. 207. βατράχων κύκνων, asyndeton, as sup. 157. Bothe's conjecture βατραχοκύκνων, 'frog-swans,' seems a very likely emendation. We may cp. such forms as ἵπποκάνθαρος, ἵπποκένταυρος, κυναλώπηξ, στρουθιοκάμηλος, and, inf. 929, γρυπάετοι, 932 ἵππαλέκτωρ. This Chorus of 'Frogs,' which gives its name to the play, is technically called παραχορήγημα, sc. 'the part of a by-chorus;' or, more likely, 'a supplementary provision' by the Archon, who χορὸν δίδωσι. The real Chorus in this play

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ists of *Μύσται*, the Frogs, probably, never appearing on the stage, only letting their song be heard 'behind the scenes,' as we say. *ilar παραχορηγήματα* are found in the Pax 114; Vesp. 248; Aesch. 1. 1032.

215. ἀμφί, 'in honour of,' 'on the subject of.' This is the regular ring of a dithyrambic hymn. The dithyrambic poets were nicknamed ἀμφιάνακτες, because of the frequent commencement of their songs with the words ἀμφί μοι αἰθις ἀνακτα. See on Nub. 595, and cp.

beginning of the (Homeric) Hymn to Dionysus (6. 1) ἀμφὶ Διόνυσον νύσσομαι, and Eur. Troad. 511 ἀμφί μοι Ἴλιον, ὦ Μοῦσα, δέουσιν.

Νύστηον. It is impossible to localise Nysa, for, wherever the worship of Dionysus was in vogue, a Mt. Nysa was sure to be found, whether in Greece, Asia Minor, Ethiopia, or India.

217. Αἰμναις. Thucydides (2. 15) speaks of τὸ ἐν Αἰμναῖς Διονύσιον, καὶ ἀρχαιότερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι, and Aristophanes (contr. Neaer. 1371) gives exactly the same account. This primitive Dionysian festival is the Anthesteria (not to be confounded with the Lenaen, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthesteria were held at night in the ancient temple ἐν Αἰμναῖς, a low-lying part of Athens, once a swamp, near the Ilissus.

ἣν λαχέσαμεν, 'which we pealed forth;' sc. when we were living frogs in the upper world. For just as Orion (Od. 11. 572) reappears in Hades still hunting the same beasts that he had hunted in life; so there may be supposed to be, as Kock says, βατράχων εἰδωλα καμώντων in the lower world, still following their old pursuits.

1. 219. χύτροισι. Χύτροι was the name of the third division of the stival of Anthesteria. The first day was called Πιθογία, the second *δίας* (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called ὁ κραυγαλέωμος δχλος. On the day of the Χύτροι, *fots* of pulse were offered to Ἑρμῇ καὶ Χθόνιος.

1. 220. ἐμὸν τέμενος. The marshy ground of Αἰμναι belonged by a sort of right to Frogs.

1. 221. ἐγὼ δέ γ'. The chant of the Frogs quickens, and forces on Dionysus to row a faster stroke. 'It's very good fun for you,' he says, 'but I am beginning to get sore, Master Croakie! though of course you care nothing about that.'

1. 226. ἐξέλοισθ' αὐτῷ καὶ εἰ, 'to blaze with you, croak and all!' This use with αὐτός is commoner with the plural; but cp. αὐτῷ φάρι Id. 8. 186; αὐτῷ γωνυτῷ Id. 21. 54; αὐτῷ λόγχῃ Thesm. 826.

1. 227. οὐδὲν γὰρ ἐστ' ἄλλ' ἢ καὶ εἰ, 'for you are nothing else but croak.' For οὐδὲν ἄλλ' ἢ, i. e. *nil aliud nisi*, cp. Lysist. 427 οὐδὲν

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ποιῶν ἄλλ' ἢ καπηλεῖον σκοπῶν. But it is difficult to decide when to write ἄλλ'[o] ἢ, and when ἄλλ'[a] ἢ. Sometimes there is no doubt, as in Xen. Anab. 4. 6. 11 ἄνδρες οὐδαμῇ φανεροὶ εἰσιν ἄλλ' ἢ κατὰ ταύτην τὴν δδύν. Krüger, § 69. 4. 6, suggests that ἄλλ' ἢ should be written when the effect to be produced is to bring a fact into prominence; and ἄλλ' ἢ to point an exception.

l. 228. εἰκότως γ', ὦ πολλὰ πράττων, 'and well we may, you meddling fellow.' So πολλὰ πράτταν inf. 749. Cp. πολυπραγμαεῖν.

l. 230. κεροβάτας, variously interpreted as (1) 'God of the horny hoof,' *cornipes*; cp. τραγόπους Simonid. 134; αἰγίποδης h. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks:' cp. ὑμικέρατα πέτρων Nub. 597. The Schol. gives (2); but the former is doubtless right.

ὁ καλαμόφθογγα (sc. μέλη) παῖζων, 'who plays a lively strain on his pipe;' cp. ἐνοπλία παίζειν Pind. O. 13. 123. The Pan-pipe proper consisted of a row of reeds of unequal height, Virg. Ecl. 2. 32.

l. 232. ἐν ὑπολύριον τρέφω, 'which I cultivate at the water's edge in the pools to support the strings of the lyre;' or 'as backing for the lyre.' The δόναξ seems to have been used to make the ὕγωμα in which the κόλλοι were inserted; and the lower bar was properly called ὑπολύριον or μάγας. Here there seems to be a confusion between the upper and lower bar.

l. 236. φλυκταῖνας, 'blisters' on the hands from rowing. Cp. Vesp. 1119 μήτε κόπην μήτε λόγχην μήτε φλύκταιναν λαβάν.

l. 244. κύπερον is generally identified with the marsh plant 'galin-gale,' and φλέως may be the 'flowering rush.'

l. 245. πολυκολύμβοισιν μέλεσιν (so Reisig, as the simplest emendation for the unmetrical πολυκολύμβοισι μέλεσιν), 'in the music of our strain, as we plunge and plunge again.'

l. 246. ὄμβρον. Frogs are liveliest when rain is threatening: but the joke lies in the frogs diving into the water to escape a wetting from the rain; and when there 'singing over the mazy dance of the pool in the watery depths with splash and plash of many a bursting bubble.'

l. 251. τοῦτ' ἐμὸν λαμβάνω, 'there! I'm getting this from you.' Dionysus means he is taking a lesson from them, and emulating their croak. But they understand 'getting' to mean 'robbing' you of your croak; which explains δεινὰ τὰρα πεισόμεσθα, 'then it will go hard with us.' 'But,' says Dionysus, 'it will go much harder with me if I burst my lungs in rowing' to the quick tune of your croaking. See on sup. 206.

l. 259. ὀδόσον ἐν χανδάνῃ, 'to the full compass of our throat.'

l. 262. τοῦτ' γάρ. Dionysus outdoes the frogs in shouting his βρεκεκεκέξ, declaring 'ye shall not beat me at that:' till at last he silences them.

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l. 266. τῷ κοᾶξ, 'with your own croak.' Others read τοῦ = 'till I silence your croak.'

l. 268. ἐμελλον ἄρα, 'I was pretty sure to stop you sooner or later.' A regular phrase to express satisfaction at a successful effort, as Nub. 1301 ἐμελλόν σ' ἄρα κινήσειν ἐγώ. So Ach. 347; Vesp. 460.

l. 269. ὦ παῦε, 'avast rowing there! shove alongside with the paddle, step out when you've paid your fare.'

l. 271. ἦ Ξανθίας; 'is Xanthias there?' or ἦ Ξανθία, 'Ho, Xanthias!' He had gone round the lake (sup. 193) and was to await his master at the Withering Stone. Dionysus is obliged to shout, as he cannot see Xanthias in the darkness.

l. 275. ἔλεγεν, sc. Heracles; sup. 145 foll.

l. 276. καὶ νυνὶ γ' ὀρώ. Dionysus looks silyly at the spectators when he says he 'still has his eye on the reprobates.' This good humoured abuse of the audience is a standing form of joke, cp. inf. 783; Nub. 1096 foll.; Vesp. 73 foll.

l. 278. προΐεναι. Xanthias suggests that it is 'best to move on,' as they are just at the place which Heracles had described as infested with monsters. 'He shall rue it,' cries Dionysus, 'he was exaggerating the horrors to make me afraid, because he knew that I was a man of war, and he was jealous of me.'

l. 282. γαῦρον, 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless braggadocio in encountering perils; οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφην.

l. 284. ἄξιόν τι τῆς ὁδοῦ. Dionysus would like to meet with some adventure worthy of his heroic journey to Hades.

l. 285. καὶ μὲν, although regularly coming at the beginning of the sentence, still keeps its force here of introducing something for the first time; so inf. 287.

l. 286. ἐξόπισθε νῦν ἴθι. Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

l. 291. ἐπ' αὐτὴν ἴω, 'let me go after her!'

l. 293. Ἐμπουσα, the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demosthenes (18. 130), ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίγνεσθαι.

l. 295. βολίτινον. Dionysus is reduced to such abject terror that he accepts as so many new horrors the most ridiculous belongings that Xanthias attributes to the Empusa.

l. 297. ἱερεῦ. The priest of Dionysus sat in a conspicuous place in

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the theatre; and Dionysus rushes across the stage to get his protection. 'Save me, that I may sit with you at the wine party;' which was given when the acting was over.

l. 298. οὐ μὴ καλέϊς. See on sup. 202. Dionysus fears to be addressed in his assumed character of Heracles, who was in ill repute with the powers below: and the name of Dionysus was even worse, as suggesting anything but a hero.

l. 301. ἴθ' ἥπερ ἔρχει. It seems that these words must be addressed by Xanthias to Dionysus, 'go on as you are going,' i. e. 'go straight on' without fear. So Lysist. 834 ὦ πότνι' ἴθ' ὁρθὴν ἡνπερ ἔρχει τὴν ὁδόν. Nor need we be surprised at the next words ξεῦρο, ξεῦρ', ὦ δέσποτα, if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

l. 303. ὥσπερ Ἡγέλοχος, sc. ἔλεγε. Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' (i. e. γαλήνά, 'a calm') ῥῶ. But by some intonation of his voice, probably by not carrying the sound of the ν (after elision) on to the δ in ἔρῶ, he made it sound like γαλήν (from γαλή, 'a weasel'). It is like the old jest about the weasel and the stoat: 'it is so (w)easily distinguished; indeed, it is (s)o a'tally different.' Such a story is very suggestive of the nicety of Greek pronunciation, and the sharp ears of an Athenian audience. A play called 'Loth' was once being acted in Paris; and an actor declaimed the words *Il a vaincu Loth* in such a way as to sound like '*Il a vingt culottes*.' Instantly one of the audience shouted '*Qu'il en donne à l'auteur!*' and the house was convulsed.

l. 307. ὥχρισσ' [α]. 'How pale I turned,' says Dionysus, 'when I caught sight of her!' 'Yes,' retorts Xanthias, staring at the jolly red face of the priest (sup. 297) 'and yonder priest showed his fear for you with a crimson flush.' Probably there is an intentional ambiguity in the ὑπέρ in composition with the verb, meaning not only 'he reddened on your behalf,' but, 'he reddened even more than you were blanched.'

l. 311. αἰθέρα. See on sup. 100. Here Xanthias implies that Euripides with his incongruous phraseology is the cause of all his master's troubles.

l. 315. πτήξαντες, 'crouching down,' so as not to be seen by the Μύσται. The whole scene is intended to represent the sacred rites of the Eleusinia, and specially the proceedings on the sixth day of the festival (2cth of Boedromion); when the statue of Iacchus was borne in the midst of a torch-light procession along the Sacred Road from Athens to Eleusis. Other references are made to certain details of the festival, as e. g. to the customary badinage when the procession reached the bridge over the Cephissus (γεφυρισμός, see inf. 416-430); and to the revelry that was kept up through the night (παννυχίδες inf. 371). Seeing that

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since the occupation of Deceleia the procession along the shore to Eleusis had been discontinued, and the Mysteries conveyed by sea, this representation before an Athenian audience of their national religious festival must have produced a profound effect.

l. 319. *ἔφραξε νῶν*, sc. Heracles, sup. 154 foll.

l. 320. *ὄνπερ Διαγόρας*. We know of a Diagoras, a native of Melos, contemporary with Pindar and Simonides, who was a lyric poet and wrote in honour of the Gods. There was also a Diagoras, a student of the Atomistic Philosophy, who went by the name of *ὁ ἄθεος*, and who poured contempt upon the national Gods of Hellas. The question remains unsolved, whether there were two personages of the same name, or whether Diagoras in his later years abandoned and decried the faith of his earlier life. Aristophanes appears to take him as the type of an atheist; at any rate in Nub. 830, where Socrates is slyly identified with him in the phrase *Σωκράτης ὁ Μήλιος*. It is likely, then, that *ὄνπερ Διαγόρας* means 'whom Diagoras insults.' The joke consists in the unexpected introduction of a name which must have been as far as possible from everyone's thoughts.

l. 324. *πολυτίμοις ἐν ἔδραις*. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to the *ἱακχεῖον* in the Cerameicus, though *ἐνθάδε* really = Hades. The 'richly-clustered myrtle wreath laden with berries' was officially worn in the procession by the Priests and Mystae.

l. 327. *θιασώτας*, as in Eur. Bacch. 549. This chorus sounds like an echo from the play of the *Bacchae*.

l. 334. *τιμάν*. There is no need to alter this to *πομπόν*, as Hamaker, or *τ' ἐμάν*, as Bentley: Trans. 'keeping time with fearless foot to the reckless sportive rite that hath the fullest share of festive joy, the sacred dance kept holy for the hallowed Mystae.' Perhaps *τεράν* is only a gloss upon *ἀγνάν*, so that we may better read with Kock *ἀγνάν δόσις μετὰ μύσταισι χορείαν*. Here *τιμάν* means the act of worship, as paid to the God, finding its nearer definition in the subsequent *χορείαν*, which had indeed been already suggested by the use of *ἐγκατακρούων* (cp. *ἐγκρούων* inf. 374).

l. 338. *προσέπνευσε*, impers., 'what a delicious whiff reached me of roast pork!' This would be the flesh of the *χοῖροι μυστικοί* (Ach. 764), which were sacrificed during the festival.

l. 339. *οὐκ οὖν ἀτρέμ' ἔξεις*, 'won't you keep quiet, on the chance of getting a bit of sausage?' meaning, 'Do keep quiet, and you shall have a bit.' Or, perhaps, 'Can't you keep quiet even if you do get a whiff of sausage?' But the former interpretation is more likely.

l. 340. *ἔγειρε*, 'Fan up the flame of the blazing torches; for thou hast come brandishing them in thy hands, O Iacchus, morning-star of

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our midnight rite.' This, the reading of almost all the MSS., hails Iacchus as he joins his votaries torch in hand (ὁ Βακχεὺς δ' ἔχων πυρσὺν φλόγα πύκας ἐκ νάρθηκος ἀσσει Bacch. 145) and cries to him to fan the flame by swinging the torch faster. Most modern editors omit γὰρ ἦκεις (ἦκει in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

l. 343. φέγγεται, 'is all ablaze.'

l. 347. ἐτῶν . . ἐνιαυτούς. Cp. Od. 1. 16 ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν, where ἔτος is the definite date, reached by sundry revolutions of ἐνιαυτοί = periods of twelve-months. 'The lengthy periods of ancient years.' But the parallel is not close, as in Homer ἐνιαυτῶν is a gen. absol. Cp. Propert. 1. 417 *formosi temporis aetas*.

l. 349. τιμᾶς, as sup. 334, 'sacred service.'

l. 351. προβάδην, 'lead forth, O blessed one, with stately step to the flowery marish-floor (sc. Αἶμναι) our youths to join the dance.'

l. 354. As Kock remarks, these anapaests are not pronounced by the whole Chorus, but by the Leader, who represents the hierophant in the sacred procession. The words ὑμεῖς, etc. (inf. 370) are addressed by him to the χορευταί.

ἐξίστασθαι, 'withdraw himself from: ' as Soph. Aj. 672 ἐξίσταται δὲ νυκτὸς αἰαντὸς κύκλος | τῇ λευκοπάλῳ φέγγος ἡμέρᾳ φλέγειν. Cp. the Lat. formula, '*procul, o procul este, profani*.'

l. 356. Μουσῶν reads like a surprise for Μυστῶν, and serves to show that the sacred rites of Poetry rather than of Religion form the real subject of the scene.

Join ἐχόρευσεν (as well as εἶδεν) with δργια, the accus. being analogous to such uses as Ὀλύμπια νικᾶν. Cp. χορεύειν Φοῖβον Pind. Isthm. 1. 7.

l. 357. Κρατίνου. To be 'initiated into the mysteries of the bull-eating Cratinus' is, similarly, a surprise for some phrase referring to the 'mysteries of Demeter.' The word ταυροφάγος is obscure. It may either be an epithet transferred to the votary from Dionysus himself, who had a wild and savage side to his character: or it may be applied to Cratinus in the sense of 'headstrong,' 'reckless;' just as in Eq. 526 foll. he is described as a torrent sweeping the plain. Possibly the 'eating of bulls' may be supposed to have given a savage spirit, as the eating of garlic (cp. Acham. 166) made the Odomanti warlike. Cp. ὠμοφάγον χάριν Bacch. 139.

l. 358. ἢ βωμολόχοις, 'or takes pleasure in scurrilous utterances, when they play their part out of due season.' There is a time for all things, even for scurrility: but there is no excuse for exhibiting it at the wrong time. Τοῦτο ποιοῦσιν means βωμολοχόν τι εἰποῦσιν, as, perhaps, sup. 168 ἐπὶ τοῦτ' ἐρχεται, where see note.

l. 359. στάσιν, not so much 'insurrection' as 'party strife.'

NOTES. LINES 343-377.

l. 361. ἀρχων, 'captain over,' to harmonise with the naval metaphor in χειμαζομένης = 'storm-tossed.'

l. 362. τὰ πόρρητ', 'things contraband of war;' like the ζωμεύματα Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnese, would serve as an *entrepôt* for such illegal trade. We know nothing more of Θωρυκίων than that he was a 'scurvy 5 per cent. tax-gatherer.' The εἰκοστή = $\frac{1}{20}$, i. e. 5 per cent., was a tax on all imports and exports, levied, subsequently to 413, by the Athenians on their tributaries, instead of the ordinary φόρος Thuc. 7. 28.

l. 364. δασώματα (Ach. 97) seem to have been the leather linings to rowlocks; or else 'flaps' or 'fenders' of leather just below the oar-hole, which tallies better with the passage in the Acharn., where the δασκωμα is compared to the Persian beard hanging over the chin.

Ἐπίδαυρος, on the coast of Argolis, was just opposite to Aegina.

l. 366. Ἐκάταια were small shrines and images of Hecate put up in the streets, and at the cross-ways. The man who is said to have 'befouled' (κατατιλῆ) these is the Κινησίας of sup. 153; and what made his impiety and hypocrisy grosser was that all the while he was writing hymns to be 'sung in accompaniment' (ὑπάδειν, 'to accompany') to the cyclic choruses. κυκλίουσι refers especially to dithyrambic as distinct from tragic choruses (τετράγωνοι).

l. 367. ῥήτωρ ὦν. The Schol. says that Agyrrhius (and Archinus, but this is unlikely) 'pared away' (ἀποτρώγειν) the stipend paid to dramatic authors and actors (the Schol. says, κομφοδῶν), because he had been ridiculed on the stage. It is hardly likely that ῥήτωρ ὦν means merely 'in the capacity of a public speaker;' i. e. bringing forward some motion to promote national economy; doubtless we should render 'though he was a public speaker,' and might have been expected to support rather than to starve the poets. The latter explanation is required by the εἶτα.

l. 370. ὑμεῖς, addressed by the Hierophant to the χορευταί.

l. 371. καὶ παννυχίδας, if this, the MS. reading, be retained, we must take it with ἀνεγείρετε, *perzeugma*, in the sense of 'keep up.' Meineke's emendation κατὰ παννυχίδας makes it simpler.

l. 372. The slow beat of the spondaic measure introduces the stately march of the Chorus. Such a processional hymn was called προσόδιον Av. 854.

l. 374. ἐγκροῦσθαι, see on sup. 334. The 'mockery' and 'ribaldry' were distinctive features of the festival.

l. 377. ἡρίσθηται (ἀριστάω) means, according to the Schol. ἀριστον γεγένηται τῆς τελετῆς = 'we have broken our fast.' But the time of day, accurately speaking, is nightfall, and the Mystae appear to have kept a strict fast: so that many editors accept Meineke's conjecture, ἡγίστευνται,

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'the purification has been fully done.' Brunck's emendation, *ἥριστευται*, is supposed to mean 'there has been enough of prowess in war;' now, they want peace. But arrangements in Hades cannot be ruled by usages in the upper world; and the savour of pork that greeted the nostrils of Xanthias suggests that there may have been a halt for light refreshments, which might fairly be called *ἄριστον*, at any hour of the day or night.

l. 378. *ἔμβα*, see on sup. 35, 'step forward.' *χῶπως ἄρεις*, 'and see that you extol.' The long *ā* shows that the form must be referred not to *αἶρω* but *αἰρώ*, so that *ἀρῶ* will be a contracted form of *ἀερῶ*. The MSS. give *αἶρεις*, *αἰρείς*, and *αἶρῃς*.

l. 380. *Σώτεραν*, i. e. Persephone, called *Κόρη Σώτειρα* on coins of Cyzicus

l. 381. *ἔς τὰς ὥρας* = 'for all time to come,' as in Nub. 562.

l. 382. Join *ἐτέραν ὕμνων ἰδέαν κελαδεῖτε*, like *κελαδεῖν ὕμνον* Pind. Nem. 4. 26. Perhaps we might take *ἰδέαν* as an adverbial accusative. 'by way of a different kind of hymn,' so as to leave *βασιλείαν* as object to *κελαδεῖτε*: but it is simpler to take it with *ἐπικοσμοῦντες*.

καὶ με . . παῖσαι, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 16), and cp. Ach. 247 *ὦ Διόνυσε δέσποτα . . τήνδε τὴν πομπὴν ἐμέ . . ἀγαγεῖν τυχερώς*. Here the Chorus let the truth slip out that they are not only a procession of Mystae. but the actual Chorus of the play; so they very naturally express the wish that they may 'win the day and be decked with the victor's ribbon' (*νικήσαντα ταινιοῦσθαι*). Cp. Thuc. 4. 131 *οἱ Σκιωναῖοι τὸν Βρασίδαν δημοσίᾳ μὲν χρυσῷ στεφάνῳ ἀνέδθησαν . . ἰδίᾳ δὲ ἐταμνίου καὶ προσήρχοντο ὥσπερ ἀθλητῇ*.

l. 395. *ῥαῖον*. So Dryden, 'Bacchus . . ever fair and ever young;' Catull. 64. 251 'florens Iacchus;' Ov. Met. 4. 17 'tu puer aeternus, tu formosissimus.'

l. 397. *μέλος*, the reading of all the MSS. It can only mean that Iacchus 'chooses the music;' lit. 'having discovered the sweetest song to be sung at the feast.' Meineke's emendation *τέλος* is very probable; cp. the Homeric phrases *τέλος θανάτω*, *γάμοιο*, etc.; and Aesch. Frag. 373 *ἔφριξ' ἔρωτι τοῦδε μυστικοῦ τέλους*.

l. 401. *ἄνευ πόνου*, the weariness of the long way was beguiled by the music and festivity.

l. 404. *κατεσχίσω* (aor. med. 2 pers. *κατασχίσω*) *μέν*. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (*ἀκόλαστος*, *φιλοπαίγμων* *τ.μά* sup. 331); and thus ragged garments and half-worn shoes were the fashion, so as to save one's better clothes. 'It was thou that didst set the fashion of torn sandal and ragged cloak that we might have our fun with cheapness; and thou didst find means for our sporting and dancing without serious

NOTES. LINES 378-439.

loss.' As the next lines show, a girl joins in the procession with only a smock, and this so much torn as to leave the bosom bare. For *κατεσχίσω μὲν* Kock ingeniously reads *κατασχισάμενος* and *ἔξευρες*.

l. 414. *φιλακόλουθός εἰμι καί*. After these words the MSS. insert *μετ' αὐτῆς*, which is probably a gloss suggested by *παλῖν*, as though it must mean sporting with the *συναπαιστρία*. These two lines are spoken 'aside,' for Dionysus and Xanthias (315) are concealing themselves as the procession passes.

l. 416. *βούλεσθε δῆ*. Here follows an imitation of the regular *γεφυρισμός* sup. 316.

l. 417. 'Αρχέδημος (inf. 588) was a demagogue who began the prosecution of the generals after the battle of Arginusae by impeaching Erasinides (see on inf. 1195). The point of attack against Archedemus — here is that he was enrolled among the *φράτερες* by c rrupt means, quite late in life (being an alien, as the poet assumes) instead of in infancy, as was usually the case. Cp. Av. 764 *εἰ δὲ δοῦλός ἐστι καὶ Κάρ ὥσπερ Ἐξηκεστίδης, | φύσάτω πάππους παρ' ἡμῖν, καὶ φανῶνται φράτερες*. The metaphor is from children cutting their second teeth, which they would naturally do when seven years old. Cp. Solon, 25. 3 *παῖς μὲν ἀνηβος ἔδω ἔτι νήπιος ἔρκος ὀδόντων | φύσας ἐκβάλλει πρῶτον ἐν ἔπτ' ἔτεσιν*. So *ἔφυγε* here with *φράτερας*, put as a surprise for *φροσσηρας* (*ὀδοντας*) = 'the teeth *that tell* the age.' Archedemus 'had been seven years at it, and yet had not got a set — of clansmen.'

l. 420. *ἐν τοῖς ἄνω νεκροῖσιν*. From the point of view of the dwellers in Hades, the upper world is the world of the dead; the lower, the world of life. The poet may be thinking of the Euripidean paradox (quoted inf. 1477) *τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ καταθελνν, τὸ καταθελνν δὲ ζῆν*; But there may be an allusion to the circumstances of the battle of Arginusae, with which Archedemus had concerned himself.

l. 421. *τὰ πρῶτα*, 'the prime' Cp. Eur. Med. 917 *οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας | τὰ πρῶτ' ἔσεισθαι*.

l. 431. *ἔχουτ' ἄν οὖν*. Here Dionysus and Xanthias step forward and accost the Chorus.

l. 437. *αἶροι' ἄν*, 'you may take up your load again.'

l. 439. *Διὸς Κόρινθος*. The Corinthians are said to have been never tired of vaunting their descent from Zeus; so that *Διὸς Κόρινθος*, 'Corinthus, son of Zeus,' became a synonym for any 'damnable iteration' (Pind. Nem. 7. 104); such as Xanthias felt the repeated order to be—to take up the bedding. Other allusions may lurk in the words; as, e. g. the *κόρεϊς* (bugs) infesting the blankets (Nub. 709 *ἐκ σκίμπεδος δάκνουσας μ' οἱ Κορίνθιοι*); or, as Kock suggests, the trade-mark or stamp on blankets of true Corinthian manufacture.

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1. 441. κύκλος, 'the enclosure,' called περίβολος, surrounding the τέμενος, ἄλσος, etc.

1. 451. καλλιχορώτατον. The epithet contains a reference to the Καλλίχορον φρέαρ, lying to the N. of Demeter's temple at Eleusis; and an emphasis is thrown on the second element in the compound adjective, to justify the use of ξυνάγουσιν, properly used with χορόν, in the sense of 'weaving the dance.'

1. 457. διήγομεν, sc. when we were in the upper world. This 'hospitality to strangers' was especially an Athenian characteristic, in marked distinction to the Spartan ξενηλασία. The meaning of ἰδύσας is fixed by the contrasted ξένους as = 'citizens.'

1. 461. Dionysus wants to know the particular fashion of knocking at doors current among the inhabitants of the lower world (οὐπιχώριοι).

1. 462. οὐ μὴ διατρίψεις, 'don't delay' (see on sup. 202), 'but do have a try at the door.' So ἐμπύραν ἐγενόμην Soph. Ant. 1005.

1. 463. σχῆμα καὶ λῆμα, a verbal jingle; 'showing both fashion and passion' or 'fire and attire' in the style of Heracles.

1. 466. ὦ μαρέ. With the passionate repetition cp. Hamlet, Act 1. sc. v, 'O villain, villain, smiling, damned villain!'

1. 468. ἀπήξας (ἀπαίσσω), 'didst rush forth throttling him, and didst sneak off and get clear away with him in thy grasp, the dog, I mean, which I had to look after. But now thou art caught round the waist.'

ἔχεσθαι μέσος is a regular phrase of wrestling, as in Nub. 1047 εὐθὺς γάρ σ' ἔχω μέσον | λαβὼν ἄφυκτον. The verbs and participles are crowded together to express the furious energy of Aeacus' accusation.

1. 470. μελανοκάρδιος. The 'solid black rock' of Styx is transferred to the lower world from the scenery of the Arcadian Nonacris, where the waters of the Styx fall from a gloomy rock into a black basin below.

1. 472. περίδρομοι. The 'prowling hounds' are the Furies; called, Soph. El. 1388 μετάδρομοι . . πανοργημάτων ἄφυκτοι κύνες.

1. 475. μύραινα, 'lamprey;' a voracious fish, one of the ἰχθύες ἀμνησταί Il. 24. 82. The μύραινα of the markets was esteemed dainty food: but the μύραινα of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 μύραινά γ' εἶτ' ἔχιδν' ἔφν. The epithet Τάρτησία has a terrible sound, from its resemblance to Τάρταρος. But it veils a jest; for the Tartesian lamprey was esteemed a great delicacy. Similarly the Γοργόνες are put in a ridiculous light by being connected with Tithras, a dæmone of the Αἰγυῖς φυλή. So a Londoner might speak of 'Harpies of Black-wall.'

1. 478. ἐφ' ἧς, 'to fetch whom (sup. 69) I will rush with racing speed.' The fun of the whole passage lies in its exaggeration of tragic

NOTES. LINES 441-515.

declamation. We may compare it with Apollo's menacing dismissal of the Furies. (Aesch. Eum. 179 foll.)

l. 480. οὐκ ἀναστήσει. Dionysus has slipped to the ground in an agony of terror, and cries 'I'm fainting' (ὠρακιῶ). He asks to have a sponge of cold water applied to his heart to relieve the palpitation. But as his terror has given him an uneasy feeling in the bowels, he involuntarily claps the sponge low down on the belly. Notice the Homeric form οἶσε, an aor. imperat. s. v. οἶω (φέρω).

l. 494. ληματίας, 'you are in plucky mood.' Aristophanes is fond of the desiderative verbs in -άω, as σιβυλλιάω Eq. 61; μαθητιᾶν Nub. 183; κλαυσιᾶν Plut. 1099; σκοτοδινιάω Ach. 1219. Add τομᾶν from Soph. Aj. 582; θανατιᾶν Plat. Phaed. 64 B; στρατηγιᾶν Xen. Anab. 7. 1. A v. l. in the Schol. is ληματίας, a noun of the same form as φρονηματίας (Xen. Ages. 1. 24), κοππατίας, etc. If this be read, the word would be parallel to ἀνδρείος.

l. 498. αὐτ' (sc. αὐτά), the ρύπαλον and λεοντή. For οὐ γὰρ ἀλλὰ see on sup. 58.

l. 501. οὐκ Μελίτης. Heracles had a temple in the Attic dême Melite; in allusion to which his title would be ὁ ἐν Μελίτῃ Ἡρακλῆς. But by way of preparation for a joke against Callias (alluded to in a passage omitted from our text, ll. 428 foll.), who belonged to the same dême of Melite, he alters ὁ ἐν Μελίτῃ, the proper designation of a localised god or hero, to ὁ ἐκ Μελίτης, the ordinary phrase to express the birth-place or dwelling-place of a man. He completes his joke with the crushing word μαστιγίας, 'gaol-bird.' Callias, spoken of as the 'evil genius' of his family (ἀλιτήριος), was a worthless spend-thrift and debauchee, vain and empty headed.

l. 505. ἤψε (ἔψω), 'set boiling two or three pots of porridge of split-peas.' κατερικτά (κατερείκω) properly means 'bruised' or 'crushed.' Heracles seems to have cared at least as much for the quantity as the quality of his food.

l. 508. κάλλιστ', ἐπαυνῶ, 'no, thank you; I am much obliged.' Καλῶς (inf. 512, 888), is the regular word to express 'declined with thanks;' like the use of *benigne* in Latin (Hor. Ep. 1. 7. 16, 62). The diphthong οὐ makes a synizesis with the final ω of Ἀπόλλω. So περιόφομά πελθόντ' (περιόφωμαι) is a crasis. Trans. 'I will not suffer you to go;' lit. 'I will not look coolly on at your departure.' Cp. inf. 1476; Nub. 124 ἀλλ' οὐ περιόφεται μ' ὁ θεῖος Μεγακλῆς ἀνιππον.

l. 510. ἀνέβραττεν, sc. ἡ θεός.

l. 511. κῆνον, i. e. καὶ οἶνον, as κῆκίαν (καὶ οἰκίαν) Thesm. 349.

l. 512. ἔχων, see on sup. 202, cp. inf. 524.

l. 515. ἔτεραι, 'besides;' following the common idiomatic use of ἄλλος.

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l. 518. ἀφαιρεῖν, 'to pull off the spit,' or 'take away from the fire.' Cp. Ach. 1119 σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

l. 519. πρῶτιστα, 'first and foremost.' Xanthias forgets his hostess and everything else, at the first mention of ὀρχηστρίδες.

l. 520. αὐτός. A word of dignity and position. So the μαθητής describes Socrates as αὐτός (Nub. 219), reminding us of the dictum of the Pythagoreans, αὐτὸς ἔφα. Here Xanthias is posing as 'the master,' 'the gentleman' while Dionysus is hailed as ὁ παῖς. Cp. the Lat. use of *ipse*, to denote the master of the house, or the emperor.

l. 522. οὐ τί πον σπουδὴν ποιεῖ, 'you don't mean that you look upon it as earnest, do you?' So (526) οὐ δὴ πον διανοεῖ.

l. 523. ἐνεσκεύασα, 'I dressed you up as.' The word used when Dicaeopolis dresses himself up as Telephus, in Acharn. 384.

l. 527. οὐ τάχ' ἀλλ' ἤδη, 'it isn't a case of by and by, I am setting about it already.'

l. 528. μαρτύρομαι. 'I protest against this.' Like Lat. *antestari*, the word properly means 'to summon witnesses to one's side.' So in Nub. 1222, when Ameinias protests against the use of the whip. Here ἐπιτρέπω means 'I entrust my case to;' as ἐπιτρέπειν δικαστῇ Thuc. 4. 83.

l. 529. ποίοις θεοῖς. This is not a question for information, asking 'to what gods will you entrust it?' but it means 'what sort of gods will you find for your purpose—none!' The force really is 'gods—forsooth!'

l. 531. ἀλκμήνης i.e. 'the son of Alcmena,' sc. Heracles. The order of the words in the sentence is οὐκ ἀνόητον δὲ καὶ κενόν [ἔστι] προσδοκῆσαι σε ὥς, etc.

l. 532. ἔχ' αὐτ', sc. the dress of Heracles. ἀμέλει, καλῶς, 'very well, it's all right.'

l. 533. πρὸς ἀνδρός, 'characteristic of a man;' as πρὸς ἱατροῦ σοφοῦ Soph. Aj. 581.

l. 535. περιπλευκός. A sort of Odysseus, who has 'roamed about the world.' But the word is used with special reference to the following metaphor, μετακυλίνδεν . . τοῖχον, 'to shift oneself towards the comfortable side of the ship;' sc. to the one which is well out of the water, in the storm. It is a proverb with a similar meaning to 'feathering one's own nest.' The Schol. quotes from the Alcmena of Euripides, οὐ γὰρ ποτ' εἶων Σθένελον εἰς τὸν εὐτυχῇ | χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν.

l. 538. γεγραμμένην ἱστάναι. The words contain a hint of the stiffness and want of life in Greek pictures. We may say 'to stand like a graven image,' as a description of helpless immovability. But the feeling is more like the vulgar phrase, 'standing like a stuck pig.'

NOTES. LINES 518-571.

l. 540. Theramenes, the typical political 'trimmer,' whose way was always to take 'the comfortable berth,' had the nickname of *κύθοργος*, or 'loose boot,' which fitted either foot equally well (Xen. Hell. 2. 3. 31).

l. 552. *κακὸν ἔκει τι*, 'there's trouble come upon some one.' Xanthias means that on Dionysus will be visited the late escapades of Heracles in the *πανδοκεῖον*.

l. 554. *ἀνημωβολιαῖα*, the reading of the Rav. MS. etc.; some other MSS. give *ἀνημωβολιμαῖα*. Most modern ed. l. adopt *ἀν' ἡμωβολιαῖα* as divided by Kuster. But it is difficult to see how the distributive force of *ἀν* could be expressed with an adj. signifying 'worth half an obol;' unless we supply *κρέα*, and render 'in bits worth half an obol each;' i. e. 'bit by bit.' It is better to adopt the MS. reading and to take *ἀνημωβολιαῖα* as a word formed directly from the phrase *ἀν' ἡμωβόλιον*.

l. 557. *κοθόρνους* (sup. 46). The woman suspects that the loose-boot is a disguise; as it is out of keeping with the regular club and lion-skin of Heracles.

l. 559. *τάλαν*. 'my poor girl!' The masc. gender applied to a woman, as in Thesm. 1038; Lysist. 102; Eccl. 124. But, perhaps, it is neut. = 'poor thing!' Or *τάλαν* may = 'wretch,' as in Od. 19. 68.

l. 560. *αὐτοῖς τοῖς τάλairois*, 'baskets and all' (sup. 226). *πλεκτοὶ τάλαιοι*, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

l. 562. *ἔβλεψε δριμύ*. This is the sharp, menacing look, described as 'a mustard-glance,' *ἔβλεψε γάπυ* Eq. 631.

l. 564. *οὗτος ὁ τρόπος*, sc. of eating and not paying.

l. 565. *μαίνεσθαι ἑοκῶν*. 'pretending to be mad.' For this use of *δοκεῖν* cp. Eur. Med. 67 *ἤκουσά του λέγοντος οὐ δοκῶν κλύειν*, Alcman. 76 *δρίων μὲν οὐδὲν δοκίων δέ*.

l. 566. *κατῆλιψ*, a word of doubtful etymology, is something in the way of a 'dais;' or, perhaps, an 'upper story' including the ladder leading thereto.

l. 567. *ἔξῃς γε (ἀίσσω)*. The participle describes the style of *ῥῆγ' ἔτ'*, 'he went off with a sudden rush, taking away with him the mats (that lay on the floor).'

l. 568. *ἔρχῃ*, 'it's high time.' Like Lat. *tempus erat*.

l. 569. *τὸν προστάτην*. Cleon (d. 422) and Hyperbolus (d. 411) are represented as resuming in the lower world the duties and habits of demagogues; following the Homeric account of Minos, who *θεμιστεύει νεκύεσσι* (Od. 11. 569), as he did in life for the living. The *πανδοκευτρίαι* belonged to the grade of *μέτοικοι*, and so required the services of a patron.

l. 571. *φάρυγξ*, 'glutton,' 'gormandizer.' Like Lat. *gula*.

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l. 574. βάραθρον, a deep gulf in the dême of Κειριάδαι, behind the Acropolis, into which criminals were thrown (Nub. 1449; Eq. 1363). There was a similar gulf at Sparta called Καιάδας (Thuc. 1. 134), used for a similar purpose.

l. 576. κατίσπασας, 'didst bolt.' So αὐτὸς δ' ἐκείνου τριπλάσιον κατίσπακας Eq. 718; cp. Pax 970.

l. 577. ἐπὶ, see on sup. 69.

l. 578. ἐκπηγιέται, 'will wind out;,' 'worm out.' For the metaphor cp. τολυπεύειν and ἐκτολυπεύειν. προσκαλούμενος, the technical word of 'citing' any one to appear in court. So ὕβρεως προσκαλείσθαι Vesp. 1417.

l. 580. τὸν νοῦν, 'the meaning' of this wheedling address.

l. 581. μηδαμῶς, sc. τοῦτο εἴπης.

l. 584. αὐτό, sc. τὸ θυμοῦσθαι. Cp. τοῦτο sup. 358.

l. 588. Ἀρχέδημος. The mention of the 'purblind' Archedemus (sup. 417), as a sharer in the curse, comes in as a surprise, merely to raise a laugh by the unexpected bathos.

l. 589. κατὰ τούτοις λαμβάνω, 'and on these terms I assume the character.' Cp. στολὴν λαμβάνειν inf.

l. 592. ἐξ ἀρχῆς πάλιν. There is uncertainty about the punctuation. Fritzsche joins ἐξ ἀρχῆς πάλιν (*rursus denovo*) and takes the words with εἰληφας. Or we may couple them with ἀνανεάζειν, 'to renew your youth once more.' Or a comma may be placed after ἐξ ἀρχῆς, which will go with εἶχες, leaving πάλιν to ἀνανεάζειν. This seems simplest.

πρὸς τὸ σοβαρόν, 'to vehement action.' This reading is restored by Meineke from the Schol. to Rav. MS. There is a lacuna in the MSS. after ἀνανεάζειν.

l. 594. τὸ δεινόν, 'that terrible glance.' Sup. 499.

l. 595. κάβαλεις τι μαλθακόν, 'shalt let drop any expression of cowardice.' Cp. Od. 4. 403; Hdt. 6. 69, which show that ἐκβαλεῖν ἔπος is a regular phrase for letting some word escape you that would have been better left unsaid.

l. 599. ἥν χρηστὸν ἦ τι, 'if any good chance turn up.' τοῦτο refers back to χρηστὸν τι.

l. 601. εὖ οἷδ' ὅτι has passed so completely into an idiomatic phrase that it is used, although ὅτι has been already introduced into the action. So, sometimes, δηλονότι.

ἡ ἀνδρείον τὸ λῆμα, 'gallant in my spirit.'

δρίνανον, 'marjoram;,' a pungent herb. See on sup. 562, and πούσα θυμβροφάγον.

ἴ' ἔοικεν, 'it looks as if there was need for it;,' sc. for a

The house-door, in Greek usage, opened outwards;

NOTES. LINES 574-630.

so that it was customary for any one coming out, to knock or rattle at the door (*ψοφεῖν* as distinguished from *κόπτειν* and *κρούειν*); lest any passer by might be struck unawares.

l. 607. *ἀνύετον*. The number shows that Aeacus is, at first, accompanied by two slaves. Afterwards three others, whose names are probably Scythian, with allusion to the *τοξόται* at Athens, come forward.

l. 610. *τύπτειν τουνόνι*. The sense seems to require that *τουνόνι* should be the subject to *τύπτειν*. Dionysus asks, 'Now! isn't it a shame that this fellow should deal blows' (for Xanthias was showing fight most courageously), 'when he actually (*πρός*, lit. 'besides') is a purloiner of what doesn't belong to him?' Not ashamed of being a dog-stealer, he is playing the bully as well. Aeacus answers, 'Don't say *a shame*, but something quite monstrous!' (see sup. 103). 'Yes,' says Dionysus, 'quite brutal and shameful.' Editors assign differently ll. 611, 612, to Dionysus, Aeacus, or Xanthias. It seems simplest to give them only to Aeacus and Dionysus; and to consider that the latter is doing his best to make matters unpleasant for Xanthias. Others, accepting *τουνόνι* as the object of *τύπτειν*, take the words of Dionysus as a sort of ironical apology for Xanthias, which 'provokes the caper that it seems to chide.' 'Isn't it hard to beat the poor fellow, who after all is only stealing what doesn't belong to him?' The last clause, with its mock emphasis upon *πρός τᾱλλότρια* (as if it was possible to steal anything but what belonged to some one else!), has the effect of exasperating the angry feeling against Xanthias.

l. 615. *πρᾶγμα γεναῖον*, 'a very handsome offer.' By this *πρόσκλησις ἐς βάσανον* Xanthias cleverly turns the tables on Dionysus.

l. 618. *ἐν κλίμακι δήσας*, 'making a spread-eagle of him.' The *κλίμαξ*, like our 'triangles,' was used for tying up the culprit, for the purpose of flogging.

l. 621. *πλίνθους ἐπιτιθεῖς*. This loading of the chest is a particular form of the 'peine forte et dure,' practised in feudal times.

πράσφ. It appears that masters who offered their slaves for torture, could claim exceptions, so as to bar such extreme punishments as might make the slave permanently unserviceable. Here Xanthias bars nothing except whips of tender green leek, which would not hurt at all. Nor will he claim the regular compensation (*τάργυριον*), if his slave be damaged.

l. 625. *οὕτω*, i.e. 'on these free terms.'

l. 626. *αὐτοῦ μὲν οὖν*. The answer to the suggestion in *ἀπαγᾶν*. 'Nay! let us have it here on the spot.'

l. 628. *τινί*, i.e. 'to anyone whom it may concern.'

l. 630. *αἰτιῶ* (*αἰτιάου*), 'blame yourself.' You will only have yourself to thank for it, after this warning.

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l. 632. φήμ' ἐγώ, 'I answer Yes' = of course I heard.

l. 638. προτιμήσαντά τι, 'caring aught about it.' So εἰρήνη δ' ὅπως | ἔσται προτιμῶσ' οὐδέν Acharn. 27; οὐ προτιμῶν ἔθυσεν αὐτοῦ παῖδα Agam. 1415.

l. 643. πλῆγῃν παρὰ πλῆγῃν, supply πλήξας, 'hitting each man blow for blow.' For παρὰ in the sense of 'parallel,' 'corresponding' cp. ἡμαρ παρ' ἡμέραν.

l. 644. ἰδοῦ, 'there you are!' Xanthias is all stripped and ready.

ὑποκινήσαντα, 'wincing;' used intransitively, as in Hdt. 5. 106 οὐδεμία πύλις ὑπεκίνησε. Then follows a blow; and then a pause, that ought to have been filled up with a cry of pain. But Xanthias remains silent and unconcerned, so that Aeacus has to assure them that he has already dealt the blow. 'Nay, I don't fancy you have,' says Xanthias. Then Aeacus crosses over to Dionysus, and informs him that he is about to strike him; and the blow descends. But Dionysus takes no notice of it, and asks 'when the announcement is coming off.'

l. 647. οὐκ ἔπταρον, 'that I did not sneeze.' As one might do if tickled with a feather or a straw. Cp. τὴν ῥίνα κνήσας ἔπταρε Plat. Symp. 185 E.

l. 648. οὐκὼν ἀνύσεις τι, 'do look sharp about it!' Lit. 'Will you not use some despatch?' So says Xanthias, pretending that he has not felt the second blow; or, rather, that it has not been dealt. But, in spite of his nonchalance, a sudden cry of pain or vexation, 'tut,' 'tut,' (ἀτταταῖ) is forced from him, which he cleverly construes into an expression of annoyance that the festival in honour of Heracles (whose character he has assumed) is not taking place at its due time. Diomeia was an Attic dême, where there was a Heracleum. Many of the national and local festivals had fallen into disuse during the war.

l. 653. τοῦ τοῦ, 'Hollo! Hollo!' This cry can express equally well joyful surprise (Nub. 1170; Eq. 1096; Aesch. Ag. 25) or pain (Soph. O. T. 1071, etc.). Dionysus avails himself of the ambiguity, and interprets his cry as one of delight at seeing a cavalcade of knights ride by.

He also to explain away the tears now running down his cheeks,

by declaring that he smells onions.

α. κλέμεις; Aeacus rejects this explanation: and says, for of course (ἐπεὶ) you don't care about the answers Dionysus, 'it's no matter to me.' Kock 474 B ἐγὼ δὲ ἀνθρώπων οὐδένα οἶμαι τὸ ἀδικεῖν τυῦ τι. ἐπεὶ σὺ δέξαιο ἂν μᾶλλον ἀδικεῖσθαι ἢ

He pretends that a thorn has stuck in his
Aeacus to pull it out. Quite puzzled, Aeacus cries
the meaning of all this?' (τί τὸ πρᾶγμα τούτῃ;)

NOTES. LINES 632-678.

l. 659. "Απολλων . . ὧς. He cleverly converts an appeal to 'Ἀπόλλων ἀποτρόπαιος into a quotation which he was 'trying to recall.' The Schol. states that the quotation is from the iambographer Ananias and not from Hipponax, and suggests that Dionysus is made to misquote in his flurry.

l. 661. ἀνεμνησκόμεν. The force of the tense, 'was trying to recall,' is an excuse for the hesitation after the word "Απολλων.

l. 662. οὐδὲν ποιεῖς, 'Yes, you are producing no effect: do dust his sides for him.' 'No, certainly I am producing no effect' (μὰ τὸν Δί', sc οὐδὲν ποιῶ). But now we will make a change and shift the blows from back to front.

l. 664. Πόσειδον . . ὃς Αἰγαίου πρῶνας. This, the reading of the MSS., has no grammatical construction, unless we supply ἔχεις from the former quotation (sup. 659). Scaliger suggested πρῶνός, which many editors follow. The whole line is adapted from the Laocoon of Sophocles, quoted by the Schol. There seems no reason to suspect the passage, because it interrupts the metre, seeing that it is wrung from a man in pain. But Kock would save the trimeter by retaining only ἄλός ἐν βένθεσιν after ἤλγησέν τις, considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect ἄλός ἐν βένθεσιν to precede the clause ὃς Αἰγαίου . . μέδεις.

l. 671. γνῶσεται. Cp. Od. 5. 79 οὐ γὰρ τ' ἀγνώτες θεοὶ ἀλλήλοισι κίλονται | ἀθάνατοι, οὐδ' εἴ τις ἀπόπροθι δάματα ναίει.

l. 677. σοφίαι, 'learned professions,' 'embodiments of wisdom,' as represented in the Athenian audience. This with a touch of irony. Cp. σοφαί μὲν αἰπειναί Pind. Olymp. 9. 107.

l. 678. φιλοτιμότεραι, 'with more honourable ambition than Cleophon.' This man succeeded Hyperbolus, who had been banished from the city, in his character of a turbulent demagogue. He was persistent in his opposition to the oligarchical party; and bitterly resisted all efforts for bringing the war to an end. Three times he prevented a peace being made with Sparta, after the battles of Cyzicus (410); Arginusae (406); and Aegospotami (405); respectively. His fighting propensities are alluded to sup. 359 and in the concluding lines of the play. But the favourite point of attack against him (as in the present passage) was his Thracian origin (so inf. 1533 πατρίος ἐν ἀρούραις).

ἔφ' οὗ δὴ χεῖλεσιν, 'on whose lips of mongrel speech' (ἀμφίφαλος, not as L. and S. 'garrulous,' but *bilinguis*, alluding to the mixture of Thracian dialect with Attic. Cp. ἀμφικέφαλος, ἀμφίβιος, ἀμφίθηκτος). 'raves horribly a Thracian swallow, perching on her barbarian leaf.' Commentators endeavour to reduce these words to reasonable sense, by such alterations as ὑποβάρβαρον . . κέλαδον, or ἐπὶ βάρβαρον ἡχομένη πτεῖλα. But, before accepting any of these, we should ask whether

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such grotesque words as δεινὸν ἐπιβρέμεται, used of a swallow, do not at once prove that the fun of the passage depends on the very incongruousness of the language. The swallow from Thrace, the scene of Procne's transformation, is the type of barbarous, unintelligible speech. So Aesch. Ag. 1059 χελιδόνος δίκην, | ἀγνώτα φωνὴν βάρβαρον κεκτημένη. Cp. Hdt. 2. 57 ἕως δὲ ἐβαρβάριζε θρῆνος τρόπον ἰδοῦμαι σφί φθέγγεσθαι. The Swallow here borrows the 'lamentable ditty' of the Nightingale, because Procne and Philomela were sisters.

l. 684. ῥύζει, 'snarls'; another ridiculous word like ἐπιβρέμεται sup. The ordinary MSS. rendering is κελαδεῖ, of the Rav. κελαρύζει, which suggests ῥύζει, Meineke's reading. Fritzsche reads τρύζει, 'murmurs.'

l. 685. ὥς ἀπολείται. The burden of his song is 'that he will be ruined, even though the votes (supply ψῆφοι) come out equal.' It was usual for a man on his trial to have the 'benefit of the doubt,' if the votes for acquittal and condemnation balanced (Aesch. Eum. 741 νεκρὸν ὅ' Ὀρέστης κἂν ἰσώληφος κριθῇ). But Cleophon was so sure of a conviction, that he felt certain an exception would be made to his disadvantage. Evidently some important trial was hanging over him.

l. 688. ἐξισῶσαι, 'to put on the same footing.' The word may refer to the political ἰσότης, which had been violated during the later years of the war. But it also means, generally, 'to give all an equal chance;' to remove the prejudice felt against the supporters of the 400, and in a word 'to close the reign of terror.'

l. 689. κεῖ τις ἤμαρτε, 'and if anyone happened to go wrong, tripped up by the manœuvres of Phrynichus, I say that a chance ought to be given to those who made a slip at that time, of effacing their former wrong doing, by making declaration of the cause (of their error).'

πάλαισμα was properly a wrestler's 'dodge' for flooring his adversary; the metaphor being kept up in ὀλισθοῦσιν.

For ἐκγενέσθαι with the force of ἐξείναι cp. Pax 346 εἰ γὰρ ἐκγέναιτ' ἰδεῖν ταύτην μέποτε τὴν ἡμέραν.

Phrynichus was an Athenian general, one of the bitterest opponents of Alcibiades. There were mutual recriminations between them. (Thuc. 8. 68). In conjunction with Antiphon, Peisander, and Theramenes, he took part in the revolution that brought about the establishment of the 400; and he must thereby have involved many citizens in danger.

l. 693. μίαν, sc. ναυμαχίαν, i.e. at Arginusæ. Πλαταιᾶς (i.e. Πλαταιᾶς from Πλαταιεύς). In their preparations for the battle of Arginusæ the Athenians ἐψηφίσαντο βοηθεῖν ναυσὶν ἑκατὸν καὶ δέκα ἐσβιβάζοντες τοὺς ἐν ἡλικίᾳ ὄντας ἅπαντας, δούλους καὶ ἐλευθέρους Xen. Hell. 1. 6. 24. These slaves were granted the same rights as had been accorded to the Plataeans, a restricted right of citizenship, which Arnold (on Thuc.

NOTES. LINES 684-707.

3. 55) compares with the Jus Caeritum at Rome. Perhaps this grant dates from the battle of Marathon: but, at any rate, after the destruction of their town by the Thebans (427 B.C.) the Plataeans became 'Αθηναίων ξύμμαχοι καὶ πολῖται.

l. 696. νοῦν ἔχοντα, 'the only sensible thing you ever did.' Cp. Nub. 587 φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι. With νοῦν ἔχοντα cp. the adverb νουεχόντως.

l. 697. πρὸς δέ, 'to be separated from τοῦτοις, which is governed by παρσεῖναι (παρίημι), 'and, besides, to those men who, like their fathers before them, have many a time fought at your side at sea, and are your kinsmen by blood, it is but right that you should remit this one mischance, when they ask you.'

The construction that began (sup. 693) καὶ γὰρ αἰσχροὶ ἐσσι τοὺς μὲν εἶναι is not resumed after the two parenthetical lines. For αἰτουμένοις Rav. reads αἰτουμένους, sc. ὑμᾶς, as if passive, 'when requested;' so αἰτεύμενος Theocr. 14. 63. Συμφορὰν is a euphemism for ἀτιμίαν, the consequence of the ἀμνηστία. A common use in the Orators; like *calamitas* in Lat. The allusion is to the 400 and their partisans.

l. 700. τῆς ὀργῆς ἀνέντες, 'bating somewhat of your wrath.' So Eur. Med. 456 σὺ δ' οὐκ ἀνίης μωρίας. By calling the Athenians 'most wise by nature,' he implies that their acts of public folly are due to the perversions of demagogues.

l. 702. πάντας ἀνθρώπους, limited of course to those in Athens. 'Let us be ready to treat as kinsmen and enfranchised citizens all our fellow men—that is, anyone who fights in our fleet.' ὅστις ἂν ξυνναυμαχῇ corrects and limits the wide word πάντας.

l. 703. εἰ δὲ ταῦτ' ὀγκωσόμεσθα. The translation must depend on the punctuation adopted, and this again on our decision whether it be necessary that καὶ ταῦτα should stand the first words in a clause. Putting the comma at πόλιν, we must join ἀποσεμνυνούμεθα τὴν πόλιν, and take ἔχοντες intransitively, as ἔχειν κατὰ χώραν inf. 793, 'if we shall give ourselves grand airs about our city, especially at a time when we lie in the trough of the sea.' (So Brunck.) But, as the verse here quoted from Archilochus (Schol. assigns it to Aeschylus) runs ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις, it is almost certain that we must join τὴν πόλιν ἔχοντες, 'especially at a time when we have got our city in the clasp of the waves' (cp. πετραία ἀγκάλῃ Aesch. P.V. 1019). The position of καὶ ταῦτα in this arrangement may, perhaps, be justified by Plat. Rep. 341 C ἐπιχειρήσας νῦν γοῖν συκοφαντεῖν, οὐδὲν ἂν καὶ ταῦτα.

l. 706. εἰ δ' ἐγὼ ὀρθός. The verse is partly borrowed from the Phoenix or the Caeneus of Ion of Chios.

l. 707. πολὺν, agreeing with χρόνον inf. 714.

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1. 708. **Κλειγένης δὲ μικρός.** All that is known about him is given or implied in this passage. There is an ironical magnificence about the words 'as many as be masters of ash-mixed lye of adulterate soda and earth of Cimolus.' *Αίτρον* or *νίτρον* is a native carbonate of soda, found largely in Egypt. Cleigenes in making his bath-soap had adulterated this alkali. Cimolus, one of the Cyclades, produced a sort of soap-stone or fullers'-earth. The gap between *πολὺν* and *χρόνον* must be intended to keep up a lively speculation in the mind as to what was to happen to Cleigenes.

1. 714. **ἰδὼν δὲ τὰς,** 'and having noticed all this' (sc. his own unpopularity and the probability of exile) 'he is no man of peace.' This is intentionally ambiguous, meaning (1) that he is an opponent of any conditions of peace with Sparta; and (2) that he is a quarrelsome citizen, and so he always walks with a cudgel in his hand, for fear he may be set upon as he comes reeling home, and be stripped of his clothes.

1. 718. **τοὺς καλοὺς καὶ τοὺς κακοὺς.** The sense seems to make this correction of Velsen's imperative. The MSS. give *τοὺς καλοὺς τε κάγαθούς*, which fails to give any antithesis between the good and bad coinage. One MS. gives *κακοὺς* instead of *καλοὺς*, which Meineke adopts: but, as two classes are described, we should want *τοὺς κακοὺς καὶ τοὺς ἀγαθοὺς*. The comparison is double. The good and generous citizen is discarded, like the good old Attic coinage or pure silver: and the worthless citizen, like the base new mintage, has come into general use. For the comparison see *Acharn.* 517 foll. The *καινὸν χρυσίον* is said to refer to gold coins made in the preceding year by the archon Antigones—not only an innovation on the old Attic silver currency, but themselves of base metal. These coins (see Lenormant, *La Monnaie*, i. 226) were probably not *alloyed*, but *plated*, gold without, and copper within; so that, inf. 725, they are broadly called *χαλκία*. Trans. 'It has often seemed to us that our state has behaved just in the same way with respect to the honourable and the base among our citizens, as it has with respect to the ancient currency and the new gold mintage; for on the one hand (οὔτε γάρ answered by τῶν πολιτῶν θ' inf. 727) we make no use of these coins which have not a trace of adulteration, but are the finest, as it would seem, of all coins, and the only ones properly struck, and tested for genuine among Greeks and barbarians all over the world—but instead thereof we use those vile copper-bits, struck only the other day with the very worst stamp.'

1. 721. **τούτοιςιν οὖσιν.** Meineke reads *τούτοιςιν τοῖσιν* to avoid the collision of two participles, and to make a better parallel to *τούτοις τοῖς πονηροῖς* inf.

1. 723. **ὀρθῶς κοπεῖσι** refers to the accuracy of the impression, and *κεκαδωνισμένοις* to the true 'ring' that attests the genuineness of the

NOTES. LINES 708-749.

metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated over with gold or silver (Hdt. 3. 56).

πανταχοῦ. Xenophon (Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, *ὅπου γὰρ ἂν πωλῶσιν αὐτὸ πανταχοῦ πλείον τοῦ ἀρχαίου λαμβάνουσιν.*

l. 730. **χαλκοῖς**, transferred from coins to men; by the same process, but not in the same sense as our 'brazen.' Here it means 'debased.' Cp. Plut. Mor. 65 *Α ψευδὴς καὶ νόθος καὶ ὑπόχαλκος φίλος.*

πυρρίαις, 'redheads:' properly used of Thracian slaves, but here the allusion may be to copper alloy, reddening the pure yellow of the gold.

l. 733. **φαρμακοῖσιν** (*φαρμακός*), 'scape-goats,' as in Eq. 1405. The Athenians are said to have selected each year one male and one female convict, to be put to death as an atonement for the whole city. The use of the word is like that of *κάθαρμα*.

l. 735. **κατορθώσασαι γάρ**, 'for if you succeed it will be creditable to you; and if you *do* fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.' Cp. the Lat. proverb, *vel strangulari pulcro de ligno iuvat.* Hdt. 5. 111 *ἐπὶ δεινῶν καὶ ἀποθανεῖν ἡμίσητα συμφορῇ.*

Aeacus now returns to the stage accompanied by Xanthias. They soon make it plain to the audience that Pluto has recognised the real Dionysus.

l. 742. **τὸ δὲ μὴ πατάξαι σ'**, 'but to think that he didn't beat you, when you had been plainly convicted!' Xanthias, emboldened by his master's absence, answers, 'Well, he would have suffered for it, if he had!' 'There now,' says Aeacus, 'you have just done that slaves' trick, which I delight in doing:' viz. abusing his master behind his back.

l. 745. **χαίρεις.** 'Do you take pleasure in it, prithee?' 'Nay' (*μᾶλλον*, sup. 103), 'I seem to be in the seventh heaven.' Lit, 'to have the full revelation,' to have the privileges of an *ἐπόπτης*, who was admitted to the enjoyment of the highest secrets of the Mysteries.

l. 747. **τί δὲ τονθορύζων** (sc. *δοκῆς* from *δοκῶ*), 'and how do you feel when muttering?' *τονθορύζειν*, used in Ach. 683 of the mumbling or indistinct utterance of old age, is applied here to the muttered remarks of a grumbling slave, who dares not speak openly.

l. 749. **τί δὲ πολλὰ πράττων;** 'and how do you feel when you play the busy-body (sup. 228)!' 'Good heavens, I know no pleasure like it.' *ὥς μὰ Δι' . . . ἐγώ* is generally taken as a shortened expression for *οὕτως ὥς οὐδὲν ἄλλο οἶδα χαίρων*, which harmonises with the established

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Latin version, *Adeo hercle, ut nihil sciam dulcius*. It is simpler to detach οἷδ' ἐγώ from the construction altogether, and treat it as merely an asseverative addition at the end of the clause, as οἷδ' ὅτι Nub. 1175. Cp. Eur. Med. 947 δῶρ' ἃ καλλιστεύεται | τῶν νῦν ἐν ἀνθρώποισιν, οἷδ' ἐγώ, πολὺ. 'Nothing like it, I'm quite sure!' Reiske would write εἰλλ'[ο] for οἷδ'[α].

l. 750. δμόγνιε. He appeals to the 'Zeus of Close Brotherhood,' in amaze at the identity of feeling between himself and Aeacus.

παρακούων, 'eaves-dropping;' cp. ὁ δέ μοι, πανούργος ὢν, παρ' αὐτῶν τούτων αὐτὰ ταῦτα παρακηκέει· οὐ γάρ ἐστιν ἄλλων τοιαύτη σοφία τῶν νῦν ἀνθρώπων Plat. Euthyd. 300 D.

l. 751. μᾶλλὰ (103 sup.) πλεῖν (15 sup.) ἢ μαίνομαι, 'Nay, I'm more than crazy with delight.'

l. 756. δημοστυγίας. Xanthias warms to his work; and having invoked the God of Brotherhood to witness his cordial agreement with another disloyal slave, he now claims Zeus as their 'pal,' or 'fellow in knavery.' 'Verbero verberonem obsecrat per Jovem converberonem, ut frater fratrem oraret per Jovem δμόγνιον, sodalis sodalem per ἑταιρείον.' Bergler.

l. 759. πρᾶγμα πρᾶγμα. As Kock remarks, the repetition of πρᾶγμα and μέγα is quite in the Euripidean style. Cp. inf. 1353 foll. The distribution of the lines between Aeacus and Xanthias is very differently given by different editors.

l. 761. ἐκ τοῦ; 'from what cause?' sc. κекίνηται.

l. 762. ἀπὸ τῶν τεχνῶν. As ἀπὸ cannot be used with the force of περί, Prof. Tyrrell proposes to read τῇν αὐτοῦ, and to render, 'there is a law here that, out of all the fine arts, he who is best of (better than) his fellow craftsmen in his own art, should have free commons.'

l. 764. Among the rewards granted in Athens to those who had conferred public service on the State were (1) front seats in the theatre and at the games (προεδρία), and (2) a free meal at the public table in the Prytaneum (σίτησις ἐν πυρτανείῳ or σίτια Eq. 709). Both these privileges are represented as having their counterparts in the lower world; the προεδρία corresponding to the θρόνον τοῦ Πλούτωνος ἐξῆς. For ἐξῆς = ἐγγύς cp. Eur. I. A. 627 ἐξῆς κᾶθησο δεῦρό μου ποδός.

l. 766. ἔως ἀφίκοιτο, see on sup. 24. So ἔδει.

l. 771. ὅτε δέ, this is the common reading, for which it would be better to write ὅτε δέ, an adversative particle being required. The construction goes on uninterrupted, Aeacus taking no notice of Xanthias' question.

ἐπειδείκνυτο, 'he began to make a display:' with special reference to the rhetorical ἐπιδείξις, or 'show-off speech.'

l. 774. δπερ, i.e. ὡνπερ, attracted into the case and gender of πλῆθος.

NOTES. LINES 750-790.

1. 775. ἀντιλογιών, 'disputations,' alluding to the sophistical arguments for and against any thesis, in which Euripides delighted. Cp. the dispute in the 'Clouds' between the Δίκαιος and Ἄδικος λόγος as a parody on the same.

Λυγισμοί and στροφαί, 'twists and twirls,' are special names for 'dodges' in wrestling. Cp. πάσας μὲν στροφὰς στρέφεισθαι, πάσας δὲ διεξόδους διεξελθὼν στραφήναι λυγίζομενος, ὥστε μὴ δοῦναι δίκην Plat. Rep. 405 C; οὐκ ἔργον ἔστ' οὐδὲν στροφῶν Arist. Plut. 1154.

1. 778. οὐκ ἐβάλλετο; 'and didn't he get pelted?' So when Aeschines took to play-acting (Dem. de Cor. 314) he was pelted by the spectators with various missiles, πλείω λαμβάνων ἀπὸ τούτων τραύματα ἢ τῶν ἀγώνων οὐς ὑμεῖς περὶ ψυχῆς ἰγανίξεσθε.

1. 779. ἀνεβόα κρῖσιν ποιεῖν. For this construction cp. Xen. Hell. 4. 3. 22 λέγεται ἄρα τις ἀναβοῆσαι παρῆναι τοὺς πρώτους, 'shouted out that the foremost should pass on.'

1. 781. ὁ τῶν πανούργων; sc. δῆμος. With οὐράνιον ὄσον, sc. ἀνεβόα ('they sent up their shout sky-high'), cp. θαυμαστὸν ὄσον and Lat. *immane quantum*.

1. 783. ὄλγρον τὸ χρηστόν, 'good folks are in the minority, just as is the case here.' ✓

ἐνθάδε is interpreted by a wave of the hand to signify the audience in the theatre, who had a similar compliment paid them in Nub. 1096 ΑΔ. καὶ τῶν θεατῶν ὑπότεροι πλείους σκόπει. ΔΙ. καὶ δὴ σκοπῶ. ΑΔ. τί δὴθ' ὄρεῖς; ΔΙ. πολὺ πλείονας, νῆ τοὺς θεοὺς, τοὺς εὐρυπρώκτους.

1. 786. πῶς οὐ, 'how comes it that Sophocles did not put in a claim too?'

1. 790. κάκεινος ἐπεχώρησεν. This line is puzzling. The easiest solution is to follow Dobree's suggestion in assigning it to Xanthias, and making it interrogative. 'What! did *he* make room for him on the seat?' or 'give up the seat to him?' If, however, it forms part of Aeacus' speech, we must (in spite of Kock's positive assertion) refer κάκεινος to Aeschylus and not to Sophocles. It may be taken as a paratactic clause, giving the reason why Sophocles was near enough to kiss Aeschylus and clasp his hand—'for Aeschylus had made room for him on the seat'—which, however, he did not intend to occupy *yet*; but for the present he meant (as Cleidemides said) to sit as comitant in reserve. Possibly we might read ἐπεχώρησ' ἄν, referring to Aeschylus; the proper protasis being replaced by νυνὶ δ' ἐμελλεν. If, according to one account given by the Schol., Cleidemides was a principal actor in the plays of Sophocles, and, perhaps, his 'literary executor,' we may imagine that the poet, with his characteristic modesty, had not made his present intention public, but had merely confided it to Cleidemides' ear. The punctuation of Meineke, νυνὶ δ' ἐμελλεν, ὥς ἐφη, Κλειδημίδης

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ἔφεδρος καθεδεῖσθαι—which he translates ‘nunc autem, ut dicebat, tanquam alter Cleidemides, tertiaris sedere volebat’—may be all right, but it gives no known meaning. The *ἔφεδρος* sat by while one pair of combatants was engaged, ready to match himself against the winner.

l. 793. *ἔξιν κατὰ χώραν*, ‘he will remain as he was.’ *κατὰ χώραν μένειν* is the regular phrase for remaining in the ‘*status quo ante*,’ Thuc. 1. 28; 2. 58; 4. 14, 26; 7. 49; ἀλλ’ οὐδὲ τὸ βλέμν’ αὐτὸ κατὰ χώραν ἔχει Arist. Plut. 367.

l. 794. *πρὸς γ’ Εὐριπίδην*, ‘*adversus Euripidem quidem, non Aeschylum*.’

l. 795. τὸ χρῆμ’ ἄρ’ ἔσται; ‘will the affair come off then?’ So Eccl. 148 καὶ γὰρ τὸ χρῆμ’ ἐργάζεται.

l. 796. *κάνταῦθα*, ‘and in this very spot’ (sc. before Pluto’s palace) ‘the terrible quarrel will be broached.’ So *κινεῖν πόλεμον* Plat. Rep. 566 E.

l. 798. *μειαγωγήσουσι*, ‘will they bring tragedy to the meat-scale?’ On the third day of the Apaturia, when the children of Athenian parents were enrolled in their phratries, a lamb, of a certain definite weight, was sacrificed for each child so enrolled. This lamb was called officially *κουρεῖον*, and colloquially *μεῖον*, because the members of the phratries pretended to express dissatisfaction at its size, and to cry out *μεῖον, μεῖον*, ‘too small!’

l. 799. *κανόνας*, ‘straight edges;’ i.e. long slips of wood or metal for testing surfaces.

πήχεις, ‘two-foot rules.’

l. 800. *πλαίσια ξυμπηκτά*, ‘oblong frames,’ or ‘framed-up squares.’ The epithet *ξυμπηκτά* shows that the *πλαίσια* are not mere squares of wood, but frames of four sides, like a brickmaker’s mould—as *Xanthias*’ question proves, ‘What! will they be making bricks?’ Or *πλινθεύειν* may be used as in Thucydides (4. 67), for ‘building;’ and *πλαίσιον* might be the ‘hod’ for mortar. Cp. Nub. 1126.

πλινθεύσουσι γάρ; as an interruption on the part of *Xanthias*, is the reading of Kock (followed by Meineke). The MSS. give *τε* and *γε* and continue the line to *Aeacus*.

l. 801. *διαμέτρον*. The Schol. gives us the choice of taking this either as ‘compasses’ or ‘plummet.’ It is hard to see how it can mean either. *Διάμετρος* is properly the diagonal of the parallelogram, which suggests that the word is here used for what workmen call ‘mitre-squares,’ for testing the inclination of angles of various degrees. We have then in the different articles a complete apparatus for registering the weight, the correctness (*ὀρθότης*), the due length and the proper parallelism of verses. Lastly, wedges (*σφήνες*) are supplied for splitting up the vast compound words and phrases.

NOTES. LINES 793-814.

l. 802. κατ' ἔπος, probably 'verse by verse,' rather than 'word by word.'

l. 804. ἔβλεψε γούν, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Cp. Eur. Hel. 1557 ταῦρος . . ἐξεβρυχάτ' ὄμμι' ἀναστρέφων κύκλῳ, | κυρτῶν τε νῶτα κείς κέρας παρεμβλέπων. Cp. ταυρηδὸν ἀναβλέψας, used of Socrates.

l. 806. εὐρισκέτην, sc. Aeschylus and Euripides.

l. 809. οὔτε γὰρ Ἀθηναῖοι. The interruption of Xanthias in the next line does not break the flow of the passage, which runs on thus: 'For Aeschylus was not on good terms with the Athenians; and all the rest of the world' (τάλλα = τοὺς ἄλλους, as, probably, λήρῳ ἐστὶ τάλλα πρὸς Κινησίαν Lysist. 860; σφόδρα δὲ τάλλα, Περικλέης, Κόδρος, Κίμων Alex. 25. 12) 'he considered mere trumpetry on the question of knowledge about poetical qualifications.' This fact made the κρίσις so difficult, that the decision must be left to some other umpire. For this view of the relations between the Athenians and Aeschylus in his lifetime cp. Athenaeus 8. 347 φιλόσοφος δὲ ἦν τῶν πάντων ὁ Ἀσχύλος, ὅς καὶ ἡττηθεὶς ἀδίκως ποτε ἔφη χρόνῳ τὰς τραγωδίας ἀνατιθεῖναι, εἰδὼς ὅτι κομίζεται τὴν προσήκουσαν τιμὴν.

l. 811. ἐπέτρεψαν, 'committed the decision.'

l. 813. ἐσπουδάκωσι (σπουδάω, perf. subjunct.), 'when they are in earnest.' Their impatient eagerness, as the slaves know to their cost, makes them exacting.

l. 814. ᾗ πού. The Chorus that introduces the contest between the two rival poets is intended to hit off their respective characteristics. The dactylic hexameter and the Homeric phraseology with which the song opens suit well as an echo of the style of Aeschylus, who called his poetry τεμάχῃ μεγάλῳ δαίπνων Ὀμήρου. On one side is arrayed all that is grand, heroic, pompous, gigantic, and crushing; on the other, everything that suggests subtlety, finesse, fluency, and smartness. It is the battle of the club against the rapier. 'The Lord of crashing thunder will feel his wrath burn within him, as he flings his glance across, while his adversary is whetting his sharp tusk for a wordy war.' The reading παρίδῃ is found in one MS., the rest have περ ἰδῃ. It is needless to seek a defence for the gen. ἀντιτέχνου, as constructed with παρίδῃ, for it is better taken as gen. absolute. In the compound ἀνυλάδων the emph. element is ἄνυσ, the other part of the epithet is only generally ap-
to the circumstances, because they deal with a 'strife of t'
we have δένδρεον ἐπιπέτῃλον Od. 4. 458 = a 'lofty' s,
element belonging generically to all trees; ἑκατόμποδες
O. C. 718, the 'hundred Nereids'—including a thought or
πικρύτεροι ἀηδόνες ib. 17, 'many nightingales,' which, as
winning.

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1. 818. ἔσται δ', 'and there will be helm-glancing frays of words with horsehair crest; and raspings of splinters, and planishings of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.' The description of the Euripidean style begins with σκινδαλάμων. It is hard to settle the meaning of παραξόνα. If it is etymologically connected with δέων, it might mean 'linch-pins' (δέωνων ἐνήλατα Eur. Hipp. 1235), an intentionally ridiculous combination with σκινδαλάμων. Liddell and Scott render 'rapid whirlings.' Kock refers the latter half of the word not to δέων, but to ξέω and ξόανον, and so renders 'scrapings,' or 'raspings.' It may therefore be better to read παραξόανα, 'shavings'; as conjectured by Herwerden.

1. 820. φρενοτέκτων seems to describe a poet who draws upon the resources of his own genius, instead of importing foreign matter into his compositions, and relying upon adventitious aids.

1. 821. ἱπποβάμονα, as στρατὸν Ἀρμισσὸν ἱπποβάμονα Aesch. P. V. 805.

1. 822. φρίξας. With the simile of the wild boar the thought reverts to Aeschylus; cp. Od. 19. 446 μέγας σὺς φρίξας εὖ λοφίην. He is represented as 'bristling up the shaggy mane of a crest of home-grown hair.' λασιαύχην is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to χαίτη. In αὐτοκόμου a ridiculous contrast is once more made between the originality of Aeschylus and the false adornments of Euripides.

1. 823. ἐπισκύνιον. So in Il. 17. 136 πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων, said of a lion scowling in wrath.

1. 824. ῥήματα γομφοπαγή. 'he will utter bolt-fastened phrases, ripping them off like planks from ships with monstrous blast.' The picture is confused, but it seems generally to mean that he will hurl forth his ponderous phrases, like some furious squall that tears ship-timbers from their fastenings, and scatters them piecemeal. Or, the idea may be that of a giant (γῆγενής) tearing a house to pieces, plank by plank. ἐνθεν δὲ, 'on the other side, the smooth tongue, sly craftsman of the lips, shrewd critic of verse, unrolling its full length, shaking loose the rein of malice, dissecting phrase by phrase, will refine away the lung's large labour of his adversary.' Again the sentence is chaotic. The general reference is to the glib and polished diction of Euripides, depending upon niceties rather than on depth of thought (στοματουργός as contrasted with φρενοτέκτων); applying the severe analysis of dialectic and verbal criticism to the turgid sentences of Aeschylus.

1. 833. ἀποσεμνυνέται, sup. 703, 'he will first assume a grand reserve, his usual practice of solemn mystery in his tragedies.' Join

NOTES. LINES 818-847.

ὅπερ with *ἐπαρτεῖτο*, lit. 'the *τερατεία* which he practised on each occasion' (Nub. 318). The allusion is partly to the portentous grandeur of his language, and partly to the solemn silence in which his characters occasionally remained, sitting like dummies through half a play (inf. 911).

l. 835. *ἄγ', ὦ δαιμόνιε*, 'come, you reckless fellow, don't put it too strongly.' The over-confidence of Euripides looked like the pride that goes before a fall.

l. 836. *δίσκειμαι*, with force of middle voice = '*perspexi*.'

l. 837. *ἀγριοποιόν*, 'poet of savagery;' referring to the strange monsters and wild scenes of the Prom. Vinc. *αὐθαδέστομον*, 'of self-willed utterance;' choosing rather to be independent than to pander to popular taste. The charge against Aeschylus, that he has a 'mouth uncurbed, uncontrolled, unbarred,' seems to allude to his perfect fearlessness in expressing his own free thoughts in his own free way. Mitchell reckons up 488 words in five plays which are peculiar to Aeschylus.

l. 839. *ἀπεριλάλητον*, 'not to be out-talked;' cp. the use of *περιταξέειν* Acharn. 712. *κομποφακελορρήμονα*, 'spouter of bundle-bound bombast.' The former of the two epithets, as applied by Euripides, is amusing from its singular applicability to himself: the latter has special reference to the *sesquipedalia verba* of Aeschylus.

l. 840. *ἄλθες*, with proparoxytone accent (Nub. 841), has always a tone of impatience and sarcasm; like our 'O! indeed.'

ἀρουράας θεοῦ; The 'goddess of the market-garden' is Cleito, the mother of Euripides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. *ὑπὸ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας* Thesm. 387; *σκανδικὰ μοι δὲς μητρόθεν δεδεγμένος* Ach. 478. The line is a parody upon one of Euripides' own, *ἄλθες, ὦ παῖ τῆς θαλασσίας θεοῦ*; perhaps from the Telephus.

l. 841. *στομυλίουσυνλεκτάδῃ* and *ρακιοσυρραπτὰδῃ* are intended to have a jingle, as 'gossip-catcher' and 'rag-patcher.'

πτωχοποιός, like *χωλοποιός* inf. 846, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Euripides, Acharn. 410 foll., where, among the Euripidean *repertoire*, we have *Βελλεροφόντης ὁ χωλός*, *Φιλοκτήτης ὁ πτωχός*, and, especially, *Τήλεφος χωλός*, *προσσιῶν*, *στομύλος*, *δεινὸς λέγειν*, all dressed in *δυσπινὴ πεπλώματα*, *ρακώματα*, &c.

l. 845. *οὐ δῆτα*, sc. *παύσομαι*. *ἀποφίηνω*, 'show up.'

l. 847. *ἀρνα μέλανα*. Aeschylus, the *ἐριβρεμέτας*, is preparing to 'sweep forth' (*ἐκβαίνειν*) as a storm on Euripides. Dionysus suggests appeasing the tempest by the sacrifice of a black lamb, 'nigram Hiemi pecudem' Aen. 3. 120.

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1. 849. *Κρητικὰς μονοδίας*. The rule in Attic tragedy was that the singing and dancing should be kept separate; so that half the chorus was singing, while the other half was dancing. But in the Cretan *ὑπορχήματα*, the actor, while singing, executed a dance descriptive of the words of his song. Euripides seems to have introduced this innovation in such passages as the *μονοδία* sung by Electra (Orest. 960 foll.), by the Phrygian slave (ib. 1369 foll.), and by Jocasta (Phoeniss. 301 foll.). The Scholl. refer to the monody of Icarus in a play of Euripides called *Κρήτες*, or to the character of Aërope in the *Κρήσσαι*.

1. 850. *γάμους ἀνοσίου*s refers to the connection of Macareus with his sister Canace in the *Αἰόλος* (Nub. 1372, inf. 1081, 1475); to the fatal passion of Phaedra in the *Ἰππόλυτος*; or the amours of Pasiphaë and Ariadne.

1. 854. *κεφαλαίῳ ῥήματι*, properly 'a principal phrase;' intended here to mean 'a phrase as big as your head.' Paley quotes *ἀμαξιαίῳ*, 'big as a waggon-load.'

1. 855. *ἐκχέη*, 'spill.' The word expected is of course *ἐγκέφαλον*, 'your brains;' instead of which he substitutes, as a surprise, *τὸν Τηλέφον*, 'the creation of your brain.' The Telephus (as Enger says) is the grand outcome of the head of Euripides, as Athena was of the head of Zeus.

1. 857. *ἐλέγχ', ἐλέγχου*, 'criticise and get criticised.' This soothing of the two combatants alternately is a reminiscence of the appeasing of Agamemnon and Achilles by Nestor (Il. 1. 275).

1. 858. *ἄρτοπώλιδας*. The 'bake-house scold' of Greece is the classical equivalent of the modern 'fish-wife.'

1. 859. *πρίνος*. For the 'crackling' and 'roaring' of 'holm-oak' in the fire cp. Acharn. 666 *ὅλον ἐξ ἀνθρώκων πρίνινον φέφαλος ἀνήλατ'*, *ἔρεθιζόμενος οὐρίῳ ῥιπίδι*.

1. 860. *οὐκ ἀναδύομαι*, 'I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.' Then he passes from general to particular: 'and, so help me heaven, my Peleus too, and my Aeolus, and my Meleager; and my Telephus by all manner of means.' *τὰ ἔπη* are the iambic portions of the dialogue, as in Nub. 541; and by *νεῦρα* he means the whole framework and constitution of his dramas; as in *τὰ νεῦρα τῶν πραγμάτων* Aeschin. 3. 166; *ὥς ἂν ἐκτέμῃ ὥσπερ νεῦρα ἐκ τῆς ψυχῆς* Plat. Rep. 344 B. The juxtaposition of *μέλη* with *νεῦρα* seems to suggest the double meaning in *μέλη*, viz. 'limbs' and 'melodies.'

1. 860. *ἰβουλέμην*, 'it was my wish;' but he waives it with *ὅμως δ' ἐπειδὴ* inf. 870. Note the omission of *ἂν*.

1. 867. *ἐξ ἴσου*, 'on equal terms.'

1. 869. *ὥσθ' ἔξει λέγειν*, 'so that he will have it at hand for reciting.' Aeschylus makes the quaint grievance that the 'immortality'

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of his works puts him at a disadvantage. His dramas are still living in the upper world, and so are unavailable in Hades: whereas the works of Euripides 'have died with him,' and followed him down below.

l. 872. *πρὸ τῶν σοφισμάτων*, 'before these shrewd inventions come off.'

l. 873. *μουσικώτατα*, 'with truest criticism;' sc. *ex poesis legibus*. So *μουσικωτάτη πόλις*, 'a city most full of liberal arts,' Isocr. 425 A:

l. 877. *γνωμοτύπων*, 'sententious;' lit. 'maxim-coining;' epithet of *μέριμναι* in Nub. 951. Cp. *γνωμοτυπικός* as applied to Phaeax, Eq. 1379; 'Αγάθων *γνωμοτυπεῖ* Thesm. 55.

εἰς ἔριν, 'when they descend into the lists, mutually contending with subtle, tortuous, tricks' (cp. *Φρυνίχου παλαίσματα* sup. 689); 'do ye descend to inspect the might of two mouths most clever at providing,' &c.

l. 881. *ρήματα* is specially applied to the Aeschylean phraseology, as sup. 821, 824, inf. 940, 1004; so that we may dispense with the various conjectures of editors, who seek a stronger contrast to *παραρρήματα*, such as *ρεύματα*, *ρήγματα*, *πρέμνα τε*, *κρημνά τε*.

l. 887. *εἶναι*. See on sup. 169, and cp. inf. 894. Aeschylus was a native of Eleusis, which justifies his appeal to Demeter.

l. 888. *καλῶς*, 'no, thank you!' See on *κάλλιστ'* sup. 508, 512.

l. 889. *θεοῖς*, attracted to the case of the relative, as *τὴν οὐσίαν ἣν κατέλιπον οὐ πλείονος ἀξία ἔστιν*. Similarly inf. 894.

l. 890. *κόμμα καινόν*; 'novel mintage.' See on sup. 726, 730. Between *ἴδιοι* and *ιδιώται* = 'peculiar,' or 'private,' a sort of double meaning is evolved: for *ιδιώτης* is technically one who has no professional knowledge: and so passes into the sense of 'rude,' 'vulgar,' as distinguished from *πεπαιδευμένος* Xen. Mem. 3. 12. 1. So, perhaps, we might render, 'Have you *home-gods* of your own?' . . . 'then make your prayer to these *homely* gods.' Passages are quoted from Euripides in support of these views attributed to him, such as Troad. 885, H. F. 1263, Cycl. 354; but all these suggest rather a doubt as to the existence of the received deities, than an attempt to suggest new ones. Cp. Thesm. 450, where it is said of Euripides, *νῦν δ' οὗτος ἐν ταῖσιν τραγῳδαῖς ποιῶν | τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεοὺς*. In this passage, the charge made against Euripides is the same as that preferred against Socrates by his accusers, and worked out in the 'Clouds,' *ὅτι καινὰ εἰσήγαγε δαιμόνια*. Cp. Acts of the Apost. 17. 18 *ξένων δαιμονίων καταργηλεῖς*.

l. 892. *ἐμόν βόσκημα*, 'my nutriment.' So in Nub. 33 the Cloud-goddesses *πλείστον βόσκουσι σοφιστάς*. Soph. Aj. 559 *τίως δὲ κούφοις πνεύμασιν βόσκον*. In the same play Socrates invokes both 'Αθήρ (264) and Αἰθήρ (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.

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στρόφιγξ, 'pivot;' cp. γλωττοστροφείν Nub. 792.

l. 893. μυκτῆρες, 'critic nostrils;' with a covert allusion to a scornful sneer; as in μυκτῆριζεν, *naso suspendere adunco*.

l. 894. ἐλέγχειν (see on sup. 887), 'to confute all the language (of my opponent) that I assail.' So Plat. Phaed. 86 D καὶ γὰρ οὐ φάυλας εἰκεν ἀπτομένῳ τοῦ λόγου.

l. 896. τινὰ λόγων ἐμμέλειαν, ἔπιτε δαῖταν ὁδόν. This, the reading of MSS. and Scholl., must mean, 'we desire to hear from clever men some fair harmony of language; forward on your hostile path!' But this is very unsatisfactory, and we are quite unprepared for the sudden change to the imperat. ἔπιτε (which has the variant ἐπὶ τε and ἐπὶ τε). Dindorf cuts the knot by rejecting ἐμμέλειαν and reading τίνα λόγων ἔπιτε δαῖταν ὁδόν. Meineke adopts Kock's emendation, τίνα λόγων, τίν' ἐμμελείας ἔπιτε δαῖταν ὁδόν, interpreting it to mean, 'what hostile path ye mean to pursue in the matter of spoken verse; and what in choric song.' But none of these conjectures reconciles us to ἔπιτε δαῖταν ὁδόν. Bothe ingeniously supposes ὁδόν to be a gloss, explanatory (if it can be called 'explanatory') of ἐμμέλειαν, and he takes ἔπιτε δαῖταν as a natural mistake in transcription or dictation for ἐπιτηδείαν: the whole passage then running ἀκοῦσαί τίνα | λόγων ἐμμέλειαν ἐπιτηδείαν, *sermonum compositionem idoneam*. But the word δαῖταν finds some support in what follows, γλῶσσα μὲν γὰρ ἡγρώται. The question becomes further complicated, if we consider ll. 992-996 inf. as antistrophic to ll. 895-899.

l. 897. ἡγρώται, 'is exasperated.'

l. 899. ἀκίνητοι, 'passive,' 'unsusceptible.'

l. 901. τὸν μὲν, Euripides.

l. 902. κατερρινμένον, (ῥίνη, 'a file'), 'filed up,' i.e. 'polished' with the *limae labor*.

l. 903. τὸν δ' ἀνασπῶντ', 'Aeschylus, rushing upon his foeman with volleys of words uprooted, as he plucks them up, will scatter at once his shifty turns of verse.' Aeschylus will do battle like an Enceladus, *evolsis truncis* (Hor. Od. 3. 4. 55), bringing down the crushing weight of his tremendous artillery upon Euripides, who will try to meet it with the feints and twists of the wrestling-school. For the meaning of ἀλινδῆρα cp. Eustath. ἀλινδῆρα κυρίως μὲν ἢ κατὰ πάλην κονίστρα, τροπικῶς δὲ καὶ ἢ ἐν λόγοις. Cp. Nub. 42. With ἀνασπῶντ' cp. such phrases as λόγους ἀνέσπα Soph. Aj. 302; ὥσπερ ἐκ φαρέτρας βηματῖσκα ἀνασπῶντες Plat. Theaet. 180 A.

l. 905. οὕτω δέ, sc. χρή λέγειν, 'but you must speak so as to utter,' &c.

l. 906. ἀστεῖα implies 'smartness,' and 'neatness;' either of which would be lost by the use of 'metaphor' (εἰκόνας), or 'common-place'

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(οἱ ἄν ἄλλος εἶποι). Aeschylus was more extravagant in the use of *εἰκόνες* than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched *χάλυβος Ξκυθῶν ἀποικος* (S. c. T. 728) for a 'sword'; *Σαλμυδησία γνάθος, ἐχθρόξενος ναῦταισι, μητρὶα νεῶν* (P. V. 727) for a 'dangerous coast'; *βλάστημα καλλίπρῦρον* (S. c. T. 533) for a 'handsome man'; *κάσις πῆλου ξύνουρος* (Ag. 494) for 'dust.'

l. 909. οἷσις τε τοὺς θεατάς, 'with what devices he cheated the spectators, finding them in a state of simple innocence, reared in the theatre of Phrynichus.' In the dramas of this poet, the lyric prevailed over the dramatic element. He employed only one actor, who furnished subjects for the Chorus to express its feelings upon, instead of using his Chorus to illustrate the action represented on the stage. After being accustomed to the usage of Phrynichus, the audience felt they were being defrauded by the introduction of a mute person, instead of the actor who supplied the gist of the play, and the inspiration of the Chorus. Phrynichus, for the sweetness of his choric songs, is compared by Aristophanes to a bee (Av. 748), and his plays are called *καλὰ δράματα* (Thesm. 166). His tunes were very popular with the old-fashioned Athenian folk; cp. Vesp. 219 *μυυρίζοντες μέλη ἀρχαιομελισιδανοφορυνιχήρατα*.

l. 911. ἄν καθισεν, 'he was used to introduce a figure sitting.' For ἄν with the aor. expressing customary action cp. Plat. Apol. 22 B *εἰ τινες ἰδοῖεν πῃ τοὺς σφετέρους ἐπικρατοῦντας ἀνεθάρσησαν ἄν*. Sitting was regarded as the natural posture of grief, as *Κροῖσος ἐπὶ δύο ἔρεα ἐν πένθει μεγάλῳ κατῆστο* (Hdt. 1. 46); and 'muffling the head' was also an expression of sorrow, as *κατὰ κῤῥα καλυψάμενος γοῶσσκεν* (Od. 8. 92). See Schol. on Aesch. P. V. 435 *σιωπῶσι παρὰ ποιηταῖς τὰ πρόσωπα ἢ δι' αὐθαδίαν ὡς Ἀχιλλεὺς ἐν τοῖς Φρυγίν* (otherwise called Ἐκτορος λύτρα), *ἢ διὰ συμφορὰν ὡς ἡ Νιόβη* (sc. over the tomb of her children).

l. 913. πρόσχημα, 'mere dumb-show of tragedy, uttering not so much as one syllable.' Cp. οὐδὲ γὰρ ἀποκρινόμενφ Plut. 17. Here Fritzsche says, 'quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrilia sunt.' But Euripides is inconsistent as well as unappreciative; for e. g. in the 'Supplices,' Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (l. 110) *σὲ τὸν κατήρη χλαυνιδίους ἀνιστορῶ | λέγ' ἐκ-καλύψας κῤῥα καὶ πάρες γόον*. So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers *αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί, | Ταλθύβιε, κείται, ξυγκεκλημένη πέπλοις*. It is true, however, that these characters *do* ultimately speak.

l. 914. οὐ δῆθ', sc. ἔγρυσον.

ὁ δὲ χορός, 'and the Chorus would keep forcing upon us four

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strings of lyric verse one after another, uninterruptedly, while the actors kept silence.' Kock remarks that in the Supplices of Aeschylus, after the Parodos (ll. 1-40) is ended, the Chorus sings eight pairs of strophes and antistrophes without a break: and in the beginning of the Agamemnon we have six pairs.

l. 916. There is something delicious in the naïve stupidity of Dionysus the critic, his complacent acceptance of the fact of his own dullness; and the helpless, uninterested, way in which he speaks of Aeschylus as *ὁ δεῖνα* = 'what's his name?'

l. 919. *ὅπ' ἀλαζονείας*. Euripides calls it a piece of 'astounding impudence' to keep the audience on the *qui vive*, wondering when the Silent Woman would speak; 'and meanwhile the play was getting on to the end' (*δῆμι*). For *καθῆτο* the optat. of the Attic form, most of the MSS. give *καθαίτο*, the rest preserve the right reading in the incomplete form *καθῆτο*. Comp. *μεμνήτο* Plut. 991; Plato, Rep. 7. 518; *κεκλήτο* Plato, Legg. 5. 731; *κεκλήτο* Soph. Phil. 119; and see Curtius, Verb. p. 423.

l. 921. *ὦ παμπόνηρος*, 'Ha! the scoundrel!' Dionysus here addresses Aeschylus, who is 'stretching and fidgeting;' and he asks him why he does so. Euripides undertakes to answer, and says it is 'because I am confuting him.'

l. 924. *βόεια*, 'lumbering phrases.' Cp. *βούπαις*, *βουγάϊος*, *βουφάγος*.

l. 925. *ὄφρ' ὤς ἔχοντα καὶ λόφους*, 'with stern brow and lofty crest.' *μορμονωπά*, 'goblin-faced.' J. van Leeuwen would read *μορμονωπά*, cp. Ach. 582.

l. 927. *οὐδὲ ἔν*. This hiatus occurs nowhere else in Aristophanes except in Plutus 37, 138, 1115, 1182. Porson, Praef. ad Hec. p. 132 would write *οὐδ' ἂν ἔν*.

μή πρῆ, addressed to Aeschylus, who cannot contain himself.

l. 928. *Σκαμάνδρους*. Aeschylus delighted in the pomp and circumstance of war: his plays recall the stirring scenes of the Iliad; as e.g. the fight of Achilles with the furious Scamander, *οὐδὲ Σκάμανδρος ἔληγε τὸ δν μένος, ἀλλ' ἔτι μᾶλλον | χύετο Πηλείωνι, κόρυσσε δὲ κύμα ῥόοιο* Il. 21. 305; or the varying fortunes of the fight at the Trench, *πολλὰ δὲ τεύχεα καλὰ πείσον περί τ' ἀμφί τε τάφρον | φευγόντων Δαναῶν, πολέμου δ' οὐ γίγνεται ἔρωή* Il. 17. 760. The 'griffin-eagles,' 'horse-cocks,' and 'goat-stags,' are such fantastic monsters as may be seen on Persian or Assyrian tapestry (*παραπετάσματα*), and illustrate the Oriental influence noticeable in the plays of Aeschylus. Cp. the winged car of the Oceanides, P. V. 135; the *τετρασκελὴς οἰωνός* of Oceanus, ib. 395; the fire-breathing Typhon on the shield of Hippomedon, S. c. T. 492; or the *Σφίγξ ὠμόσπιτος* on that of Parthenopaeus, ib. 541.

l. 929. *ἱππόκρημνα*, 'high-beetling phrases;' a sort of parody on

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chylean ὑψηλόκρημνος P. V. 5. Cp. κρημνοποιός as an epithet of us, Nub. 1367.

1. νυκτός. The jest lies in the parody of two lines from the *ytus* (395), where Phaedra says, ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ θνητῶν ἐφρόντισ' ἢ διέφθαρται βίος. Dionysus spent his vigil more unfruitful subject of research. ἐν μακρῷ χρόνῳ generally, 1. O. C. 88, Phil. 235, means 'after a long time.' Possibly the *z* here, as in the quotation, is 'in the weary hours of night.' The *ἱππαλεκτρῶν* (with v. l. *ἱππαλέκτωρ*, as *ἀλέκτωρ* and *ἀλεκτρῶν* 66) is supposed to have actually appeared in the play of the *ves*. See Pax 1177; Av. 800.

2. σημείον, 'the device;' commonly painted at the stern of sel, as Eur. I. A. 239 χρυσέαις δ' εἰκόσιν | κατ' ἄκρα Νηρηΐδες θεαί | πρύμναις σῆμ' Ἀχιλλείου στρατοῦ. The Boeotian ships is were σημείουσιν ἐστολισμέναι | τοῖς δὲ Κάδμος ἦν χρύσειον ἔχων | ἀμφὶ ναῶν κόρνυμβα ib. 255. If Dionysus mistook the *τρῶν* for a likeness of Eryxis, it must be that Eryxis was a man rhuman ugliness, with a beak like a bird.

3. εἶτα has the force of rejecting the excuses which Aeschylus or his *ἱππαλεκτρῶν*—'still, was it right to introduce a cock (αἶ) in tragedies?'

4. οἰδοῦσαν. The language is more or less medical; as though y, when Euripides took it in hand, was suffering from plethora. v, 'cumbrous.'

5. ἰσχνάνα, the regular word for 'reducing' swellings, and the Cp. Aesch. P. V. 380 καὶ μὴ σφριγῶντα θυμὸν ἰσχνάινη βίη.

6. ἐφυλλίους, 'verselets;' the regular stock-in-trade of Euripides, 1. 898; Pax 532. But as one naturally expects here the name of rug in his prescription, it is not unlikely that *ἐφυλλίους* is ise for *ἐρφυλλίους*, 'wild thyme.' It is impossible to give the meaning of *περιπάτους* in an English translation. From the point of view, it means 'constitutional;' from the teacher's 'philosophical disquisitions.' Perhaps a play on 'excursions' cursuses might suggest the double thought.

7. ἴλια, 'beetroot' is credited with cooling properties, πάντα καὶ οἰδαίνοντα πάθῃ θεραπεύει.

8. διδοῦς, still a medical term, 'administering decoction of straining it off from books.' Here Euripides is made to that his characters often speak the common-places of the text of rhetoric and philosophy. Mitchell illustrates this by the ing of Andromache (Trôad. 631 foll.); the lecture on com- by Eteocles (Phoen. 500 foll.); on ambition by Andromache 319 foll.); on morality by Phaedra (Hipp. 380 foll.).

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l. 944. εἴτ' ἀνέτρεφον, 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephisophon.' This man was a slave of Euripides, and intimate in his household. He was suspected of helping his master in his poetical compositions. See on inf. 1408, 1452. The hemistich Κηφισοφῶντα μὲν γένος is ingeniously assigned by Leutsch to Dionysus.

l. 946. οὐκ ἐλήρουν ὃ τι τύχοιμ', 'I did not prate on any chance topic; nor by plunging headlong into the story did I create confusion.' The attempts of the prologist (οὐξιών) to give the 'family history' (τὸ γένος) of the play may be examined in the prologues to the Suppl., Ion, Helena, Herc. Fur., Bacch., Hec., Phoeniss., Electr., Orest., I. T.

l. 947. τὸ σαυτοῦ, sc. γένος, 'your own family-history:' alluding to the low extraction of Euripides.

l. 948. ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἄν, 'from the speaking of the very first verses onward I suffered' (customary aor. with ἄν sup. 911) 'no shirking of work.' For the neut. cp. Eur. Bacch. 262 οὐχ ὄγλις οὐδὲν ἔτι λέγω τῶν ὀργίων.

l. 952. δημοκρατικόν, 'on democratic principles,' as exhibiting that complete παρρησία that was supposed to be the privilege of the Athenian adult citizen; but which Euripides extends to the unprivileged.

τοῦτο μὲν ἔασον, 'come, drop that!' sc. the allusion to 'democratic principles,' 'for you have got but a ticklish footing upon that ground;' or, 'you have got no disquisition that runs well upon that.' Again we have the double meaning of περίπατος, as in sup. 942. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, ὅστις δὲ πρὸς τύραννον ἐμπορεύεται | κείνου 'στι δούλος, κὰν ἐλεύθερος μὲν λη.

l. 954. τουτουσί, 'the audience yonder.' There is something quite Socratic about the professions of Euripides.

l. 956. ἐσβολάς, 'the introduction' (καινὰς ἐσβολὰς ὁρῶ λόγων Eur. Suppl. 92) 'of subtle rules, and triangulations of verses.'

l. 957. ἐρᾶν, 'to be in love,' seems to come in most awkwardly in this list; nor does it help much to join στρέφειν ἐρᾶν or στροφῶν ἐρᾶν, 'to have a passion for twisting.' It is best, perhaps, to accept ἐρᾶν as an intentional surprise, referring to such dramas as the Hippolytus and Aeolus.

l. 958. κάχ' (κακὰ) ὑποτοπεῖσθαι. The suspicious temper of the Athenians in Aristophanes' day is amusingly described in Thesm. 395 foll.

l. 959. οἰκεῖα, 'domestic,' 'homely,' in which the spectators would be able to catch him tripping, if he was wrong in any details. And this was more wholesome for them, he says, than 'to be driven out of their senses' by bombastic words.

NOTES. LINES 944-965.

1. 963. *Kύκνους*. The fight between Achilles and Cycnus, son of Poseidon, might well startle the audience; ending as it did with the transformation of the vanquished hero—'victum spoliare parabat: | arma relicta videt, corpus deus æquoris albam | contulit in volucrum, cuius modo nomen habebat' Ov. Met. 12. 143. Memnon, 'Lord of the team with tinkling trappings,' was the subject of two plays of Aeschylus, the *Μέμνων* and the *Ψυχόστασία* (weighing of souls).

1. 965. *Phormisius* is described (in Eccl. 97) as a thick-bearded, formidable-looking man; one of the Athenian demagogues, and a sort of 'Black Mousquetaire.' *Megacnetus* is called *δ Μανῆς* (the name of a slave); or *δ Μάγνης* (the Magnesian). But Fritzsche quotes from Pollux, to the effect that *μανῆς* or *μάγνης* is a cant term for a bad throw at dice; so that his name may have the same connotation as Thackeray's 'Mr. Deuceace;' or if *Μάγνης* be read, with the double meaning of a Magnesian stranger, and an unlucky, or dishonest, gamester, we might adopt sporting parlance, and call him the 'Welsher.' These men he designates, with true *ῥήμαθ' ἐπιπόρημνα*, as 'moustachioed heroes of bugle and lance,' and 'grinning brigands of the pine-tree springe.' This alludes to a torture invented by the bandit Sinnis, 'Qui poterat curvare trabes, et agebat ab alto | ad terram late sparsuras corpora pinus' Ov. Met. 7. 441. The bent tree flew back when released and tore the victim in two. *Cleitophon*, son of Aristonymus, was a companion of Plato. He had the reputation of being a lazy idler, but he professed himself an admirer of Socrates. The 'smart Theramenes' appears again as the lucky trimmer, (see on sup. 540), with that happy instinct of self-preservation that 'if he gets into troubles, and stands close at hand to them, he manages to throw himself clear of the danger.' This translation attempts to keep the double meaning of *πέπτωκεν*, which means not only 'he tumbles clear of the trouble;' but 'his throw is a lucky one,' as in the phrase *δεῖ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι*. And this metaphor seems to be continued in *οὐ Χῖος ἀλλὰ Κεῖος*, for *Χῖος* is the lowest throw of the dice, like the *κύων*, and *Κῆπος*, like Lat. Venus, the highest. But instead of writing *ἀλλὰ Κῆπος*, which would make the whole phrase mean 'a man of no blanks, but all prizes,' Aristophanes alters *Κῆπος* into *Κεῖος*, by way of surprise, because Ceos was the native place of Theramenes. That 'Chian' means a man of ill, and 'Cean' a man of good repute, as the Schol. states, has not much point. But, indeed, the whole passage is unsatisfactory. What can *πλησίον παρὰστῇ* mean? Velsen would read *ἦν κακοῖς τις περιπέσῃ*, 'if anybody gets into trouble, and Theramenes chance to be standing by:' but this is pure conjecture. It is just possible that there is some bitter allusion in *πλησίον* to the fact that Theramenes was 'as near as any one else,' to the struggling sailors at Arginusæ; though he did not help

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them, yet he saved himself. Possibly there may be an allusion to *παρ-στάτης*. Cp. Falstaff's words, 'Call you that backing of your friend?' If we might take *καί* disjunctively = *ή*, it would be simpler to render, 'gets into trouble,' or 'finds himself very near it.'

l. 971. *τοιαῦτα μέντοι γώ (μέντοι ἐγώ)*, 'such sort of wisdom' (*τοιαῦτα φρονεῖν*) 'I introduced into these spectators.'

l. 978. *κάνασκοπεῖν*, 'and to investigate—how goes this? where am I to find that? who has taken this?' *ἔλαβε* violates the metre; and it is tempting, with Velsen, to reject l. 979, which looks like the addition of some one who did not see the point. We do not want the details of household life introduced here. All that Euripides would say, is that he boasts to have given the Athenians an enquiring mind. It is Dionysus who maliciously extends the *οἶκον οἰκεῖν* to the petty squabbles of masters and slaves.

l. 981. *εἰσιών*, 'as he comes indoors.'

l. 986. *τέθνηκέ μοι*, 'last year's pot has vanished from my sight,' *τέθνηκε* is jestingly used to invest the fate of an old pot with a deep human interest.

l. 989. *τίως*, 'up till then,' i.e. till Euripides took them in hand.

l. 990. *μαμμιάκνυθαι*, said to be from *μάμμα* and *κεύθω*, said of one who hides himself in his mother's lap, = 'milk-sop.' According to Eustath. *μελιτιδης* is a sort of Simple Simon. Its connection with *μέλι* may be illustrated by the word *βλιττομάμμος* Nub. 1001. With *κεχηγνότες* we may compare the name given to Athens in Eq. 1263 *ἡ Κεχηγναῖον πόλις*.

l. 992. *τάδε μὲν*. The *Μυρμιδόνες* of Aeschylus began with the words *τάδε μὲν λεύσσεις, παῖδιμ' Ἀχιλλεῦ | δορυλυμάντους Δαναῶν μόχθους | οὖς . . εἶσω κλισίας*, spoken by the Chorus of Myrmidons to Achilles when imploring his aid. The choric song ll. 992-1004 is apparently antistrophic to ll. 895-904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after *ὅπως*.

l. 994. *μή σ' ὁ θυμός*, 'lest your passion sweep you away, and carry you beyond the olives,' i.e. off the course. At the end of the race course, where the turn was made, a clump of olives was planted; so that to get 'beyond the olives' was to be out of the race altogether.

l. 999. *ἀλλὰ συστειλας*, 'but after taking in a reef, and reducing your sails to a mere edge, see that you speed on faster and faster, and be on the look out, while you have yet the gale smooth and steady.'

l. 1001. *ἄξεις (ἀίσσω)* is the simplest correction of the MS. reading *ἄξεις*. Other suggestions are *εἴξεις*, or *ἔξει* (*ἔξειμι*), both giving the idea of getting away from the storm.

l. 1004. *πυργώσας*, cp. the phrase 'building up the lofty rhyme.' So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says

NOTES. LINES 971-1023.

ἐποίησε τέχνην μεγάλην ἡμῖν ἀπύργωσ' οἰκοδομήσας | ἔπεισι μεγάλοις καὶ διανοίαις.

l. 1005. κοσμήσας τραγικὸν λῆρον. There are two ways of taking this: either to follow the Scholl. and say that λῆρον is put, *παρ' ἐπινοίαν* for τέχνην—a piece of good natured 'chaff' from the Chorus of a comic poet, who was pleased to call the composition of the rival style 'tragic trumpery:' or, less likely, we must take λῆρον as representing the silliness of the tragic stage before Aeschylus took in hand to adorn it: *lateritiam invenit, marmoream reliquit*.

τὸν κρουὸν ἀφίει, as we might say, 'pull up the sluices;' a strange shift of metaphor after the picture of the reefing of the sails.

l. 1006. τῇ συντυχίᾳ, 'this occurrence.'

l. 1012. τεθνάναι. This is a fine touch of humour in the mouth of the dead.

l. 1014. τετραπήχεις, 'six feet high.' Cp. Vesp. 553. διαδρασιπολίτας, 'citizen-shirks,' who disown all responsibilities, whether military or political; so διαδεδρακότες Ach. 601. Transl. 'malingerers.'

l. 1015. κοβάλους. The Κόβαλοι, whom the Sausage-seller (Eq. 635) invokes, along with the spirits of humbug and boobyism, are 'mischievous goblins,' 'imps' (like Cobolds and Fucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλικεύεσθαι (Eq. 270); κοβαλικεύματα (ib. 332), and κόβαλα (ib. 417). Here it means 'arch-buffoons,' or 'rogues.'

l. 1017. ἑπταβοείους, 'seven-hides-thick.' Properly the epithet of the shield of Ajax. Il. 7. 220; Soph. Aj. 576.

l. 1018. χωρεῖ, 'advances,' 'spreads.' See Nub. 916.

κρανοποιῶν αὐ μ' ἐπιτρίψει, 'he'll be the death of me, hammering away at his helmets.' The word is intended to have the ambiguous meaning of 'manufacturing helmets,' and 'introducing warlike gear' in his dramas.

l. 1020. μὴ...χαλέπαινε, 'don't show your spite by obstinate reserve.'

l. 1021. Ἔπ' ἐπὶ Θήβας. The subject of the play is the contest of Polynices and his confederate heroes against his brother Eteocles and the Thebans. It concludes with the fatal duel between the brothers, and the proclamation of the herald against the burial of Polynices. The Seven against Thebes formed the 3rd play in a Trilogv: the 1st and 2nd being the 'Laius' and 'Oedipus.' It won the 1st prize.

l. 1023. πεποίηκας, 'hast represented' the Thebans of mythic days, as braver than the Argives: and, by implication, Thebans of contemporary times, as braver than the Athenians, who have always at enmity. Probably also Dionysus insinuates that he has actually 'made' (ποίησιν) the Thebans all the more dangerous enemies to Athens.

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1. 1025. αὐτ' (αὐτά), sc. τὰ πολεμικά. ἐπὶ τοῦτ', sc. ἐπὶ τὸ ἄσκειν.
1. 1026. διδάξας (cp. διδάσκειν χορόν), 'by having put the "Persians" on the stage.' μετὰ τοῦτ' introduces a difficulty: the date of the representation of the 'Persians' at Athens is 472 B.C. After this Aeschylus went to the court of Hiero, about 471, and there reproduced the play; though with what amount of alterations it remains a disputed point.

Aeschylus was in Athens again in 468; and the 'Seven' was probably produced in the following year (467). If we seek to reconcile the dates with the statement in the present passage, we must either be content, with Mitchell, to render μετὰ τοῦτ', 'besides;' or we must believe that the date assigned by the Didascalia to the representation of the 'Seven' refers to a later reproduction of the play. The subject of the 'Persians' was the battle of Salamis, and the flight of Xerxes.

1. 1028. ἐχάρην γοῦν ἥνικ' ἤκουσα περὶ Δ. This, the reading of the MSS., is faulty in metre, and untrue in fact: for no news is brought in the 'Persians' of the death of Darius. It had taken place long before; and in the play only his ghost appears, and foretells the further victory at Plataea. Perhaps however it is not too much to charge the stupidity of Dionysus with the strange muddle, and the important announcement of stale news—like our saying, 'Queen Anne's dead!' Various emendations have been proposed, as ἥνικ' ἀπηγγέθη, which restores the metre, and may, *perhaps*, be construed, 'when the news was brought of the appearance of the shade of Darius.' But in the Persae (754, 966) the chorus break into lamentation not at any announcement by *Darius*, but when Xerxes bewails the disaster of Salamis. There is therefore much to be said for Prof. Tyrrell's ingenious conjecture (Class. Rev. i. 130) ἐχάρην γοῦν ἥνικ' ἐκώκυσας. ποῖ Δαρείου τεθνεῶτος. Cp. of Xerxes, Pers. 468, κἀνακακύσας λιγύ. This is, at any rate, more metrical than Fritzsche's ἐχάρην γοῦν τῇ νίκῃ ἀκούσας παρὰ Δ. τ. It may be said that in our edition of the Persians the Chorus does not say λαοῖ (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long κόμμος of lamentation by the Chorus in true Oriental style. Or λαοῖ may be a silly invention of Dionysus (like the mock word Ταοαῦ Ach. 104) for the true Persian δά (Pers. 116).

1. 1030. Join ταῦτα ἄνδρας ἄσκειν, 'our poets ought to train our men in these things.' So ἄσκειν in Plut. 47 ἄσκειν τὸν υἱὸν τὸν ἐπιχώριον τρόπον. Conjectures are λάσκειν and φάσκειν.

1. 1032. Ὀρφεύς. It is now impossible to detach the real Orpheus, the Thracian bard, from the marvellous stories that grew round his name, and from the spurious 'Orphic hymns' that were attributed to him in later time, and which were constantly extended and interpolated. Müller thinks that Orpheus is really connected with the cult of the Chthonian Dionysus (*Zagreus*); and that the foundation of this worship,

NOTES. LINES 1025-1044.

and the composition of hymns for the initiations connected with it, were the real functions of this poet. Similarly Μουσαῖος was a sort of eponymous representative of the hymns connected with the Eleusinian Mysteries.

φόνων τ' ἀπέχεσθαι, 'to abstain from blood'; for the prohibition was not only against 'murder,' but against the slaying of animals for food. Cp. Hippol. 953 ἤδη νυν αὖχει, καὶ δι' ἀψύχου βορᾶς | σίτοις παρήλυν', Ὀρφία τ' ἀνακτ' ἔχων | βάκχευε.

l. 1035. ἀπὸ τοῦ, 'unde.'

l. 1036. Παντακλῆα. This awkward functionary, while taking part in a procession (ἑπεμπε, πομπή), instead of arranging the crest in the helmet before putting it on, placed the helmet on his head first, and tried to fix the crest afterwards. But as the λόφος dropped through a hole in the helmet and was fastened inside by a nut, or (rather) a string or strap, it was impossible to fix it when once the helmet had been put on.

l. 1039. ἄλλους, sc. ἐδίδασκεν Ὅμηρος.

Λάμαχος ἦρως. Aristophanes is here true to his principle. Just as he would not attack Cleon, when he was dead (Nub. 550; Pax 148 foll.); so here he takes a generous view of the soldierly qualities of Lamachus, now that he had died a hero's death in the Sicilian expedition; though he lashed him unsparingly in life, as in the Acham. and Pax.

l. 1040. ἀπομαξαμένη (μάττω), 'taking the print;' more common with ἐκμάττω. Cp. Thesm. 514 λέων, λέων σοι γέγονεν, αὐτέκμαγμά σου, 'your very image.' For Aeschylus' acknowledgment of his debt to Homer cp. Athen. 8. 438 E δε καὶ αὐτοῦ τραγηδίας τεμάχη εἶναι ἔλεγε τῶν Ὀμήρου μέγαν δειπνῶν.

l. 1042. ἀντ-ἐκ-τείνειν, probably carrying out the same metaphor from soft and ductile material, 'to shape himself to these models.'

l. 1043. Φαίδρας. The Phaedra, in the Ἰππόλυτος στεφανηφόρος which has come down to us, is an unfortunate rather than a guilty woman: a victim rather than a votary of Aphrodite. But Euripides had brought out an earlier play called Ἰππόλυτος καλυπτόμενος, in which the reckless passion of Phaedra, and the sophistical excuses she made for her immodesty, were too strong for his Athenian audience. The author of the Vita Euripidis speaks of it as a drama ἐν ᾧ τὴν ἀναισχυντίαν ἐθράμβευε τῶν γυναικῶν.

Σθενέβοια (named Anticleia in Hom. Il. 6. 150 foll.), is the Potiphar's wife of classical story. Proetus, king of Argos, is the Potiphar, and Bellerophon the Joseph. Euripides wrote one play called Bellerophon, and another called Stheneboea.

l. 1044. ἱρῶσαν. Although the plot of the Agamemnon turns upon

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the guilty passion between Clytaemnestra and Aegisthus, yet that passion is never paraded in the play; though it would have given an opening for many a powerful passage. The connection of Agamemnon with Cassandra may be called immoral; but she, at any rate, shows no fervid love for her lord and master.

l. 1045. Ἀφροδίτης οὐδέν σοι, as Kock neatly says, Euripides means to say that Aeschylus is a *homo invenustus*.

l. 1046. πολλή πολλοῦ (as in Eq. 822; Nub. 915) ἔπικαθήτο, 'in violence she laid violent siege to you and yours, and so she laid you low, your very ownself.' Notice the tmesis in κατ' οὖν ἔβαλε, which is quite a Herodotean usage, as in κατ' οὖν ἔδησεν 2. 122; κατ' ὧν ἐκάλυψε ib. 47. This may be supposed to refer to the infidelities of the two wives whom Euripides married; one of whom he is said to have detected carrying on an intrigue with his actor (or slave) Cephisophon.

l. 1047. τοὔτ' ἔγ' ἐγὼ δὴ, 'that's one for you.'

✓ l. 1048. ἃ γὰρ ἐς τὰς ἀλλοτριὰς ἐποίησας, 'the passions which you represented in the case of other men's wives—by the same have you yourself got punished;' i. e. you, who have filled your plays with stories of adulteresses, have found an adulteress in your own wife.

l. 1051. αἰσχυνθείσας. Aeschylus ventures to speak of Athenian ladies as committing suicide, because they 'have been put to shame in consequence of those Bellerophons of yours;' i. e. the contrast of Anticleia's lust with Bellerophon's chastity has cast an unendurable reproach upon the whole female sex. So Agamemnon says of Clytaemnestra (Od. 11. 432) ἡ δ' ἔξοχα λυγρὰ ἰδυῖα | οἷ τε κατ' αἰσχ' ἔχενε καὶ ἐσσομένησιν ὀπίσσω | θηλυτέρῃσι γυναιξί, καὶ ἡ κ' εὐεργὸς ἔρησι. Weil thinks that the allusion rather is to actual seduction of Athenian ladies by the young gallants reared in the morality which Euripides represents.

l. 1052. πότερον δ' οὐκ ὄντα, 'was it that I composed this story, all unreal, about Phaedra?' He defends himself on the ground that he did but reproduce the story in its traditional form, and did not invent. The answer to which is that a tale may be only too true, and had better be left untold. See Aristot. Poet. 20 Σοφοκλῆς ἐφη αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσὶ.

l. 1054. παράγειν, 'to bring it forward' on the stage.

l. 1056. Λυκαβηττοῦς. Mount Lycabettus in Attica, and Mount Parnassus near Delphi, serve here as *types* of lofty mountains, representing the ῥήμαθ' ἱππύκρημα of Aeschylus. For Παρνασσῶν Bentley and Porson read Παρνήθων, sc. Mount Parnes in Attica. The names are often confused in MSS.

l. 1058. ἀνθρωπείως, the poet ought to use language 'down to human level.'

NOTES. LINES 1045-1073.

l. 1059. ἴσα τὰ ῥήματα, 'the phrases that express them ought to be on the same scale.'

l. 1060. κάλλως. See on sup. 80.

l. 1061. ἡμῶν, the common brachylogical idiom in comparisons = τῶν ἡμετέρων. Compare Il. 17. 51 κύμαι Χαρίτεσσιν ὁμοίαι = κόμαι Χαρίτων.

l. 1062. ἄμοῦ, sc. ἂ ἐμοῦ, 'which when I exhibited (sup. 1032) quite properly you completely spoiled.' Aeschylus was the *pallae repertor honestae* (Hor. A. P. 278), while the stage dresses that Euripides delighted to use were rags (see sup. 840).

l. 1064. The order of the words is τί οὖν ἐβλαψα δράσας τοῦτο;

l. 1065. τριηραρχεῖν. The duty of equipping a ship for the Athenian navy was one of the special services (λειτουργίαι) required of citizens who had a certain property qualification. Sometimes the service was performed on the most liberal and magnificent scale: sometimes it was shirked, on the excuse of poverty, by those who could well afford it. That the tax did sometimes press unfairly may be inferred from the permission granted to appeal to the people in cases of extreme hardship. Here, of course, the complaint of Aeschylus that such unpatriotic shirking was the natural lesson taught by the weeping heroes of Euripides, is not serious. πλουτῶν (πλουτέω), 'though rich.'

l. 1066. περιλλόμενος (aorist of περιεῖλω, -εἰλέω, or -ἵλλω) is Cobet's correction for the περιελλόμενος or -ιλλόμενος of the MSS.

l. 1067. χιτῶνα οὐλῶν ἐρίων, like the οὐλαι χλαῖναι of Od. 4. 50.

l. 1068. ἀνέκυψεν, 'pops up at the fish-stall.' After suing *in forma pauperis*, and being excused from service, he next appears buying delicacies in the fish-market. With τοὺς ἰχθύς Vesp. 789 cp. τὰ ἄλφιστα, οἱ λύχνοι, αἱ μύρρινοι Lysis. 557.

l. 1071. τοὺς παράλους, 'the crew of the Paralus,' or state galley. The Schol. here, speaking of the Πάραλοι, says ἀτιμοὶ δὲ οὗτοι ἦσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both ἐρέται and ἐπιβάται, were (Thuc. 8. 73) freeborn Athenian citizens. They are described by Thucydides as devoted to the cause of the democracy and bitterly opposed to the oligarchical faction.

l. 1072. ἀνταγορεύειν. The teaching of Euripides, and of the Sophists generally (see Nub. passim), was to encourage the rising generation to rebel against authority.

l. 1073. ῥυπαπαῖ, 'pull away,' as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into ἱπποπαῖ.

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l. 1077. νῦν δ' ἀντιλέγει, 'but nowadays (the oarsman) gainsays his orders, and, refusing to row any longer, he sails about hither and thither.' Probably a contrast is intended between *ελαίνειν* and *πλεῖν*. The crew will not labour at the oar, but *sail* about at their ease: like the distinction in Od. 11. 640 *πρῶτα μὲν εἰρεσῆ, μετέπειτα δὲ κάλλιμος οὔρος*.

l. 1079. *προαγωγός*. Phaedra's nurse in the Hippolytus was a *προαγωγός* or 'procuress,' in trying to bring Phaedra and Hippolytus together. *Προαγωγοί* were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a *προαγωγός*.

l. 1080. *τικτούσας ἐν τοῖς ἱεροῖς*. In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, *μήτε ἐναποθνήσκειν ἐν τῇ νήσῳ μήτε ἐντίκτειν*.

l. 1081. ἀδελφοῖς, as Canace with Macareus. See sup. 850, inf. 1485.

l. 1082. τὸ ζῆν. Cp. Plato, Gorg. 492 E, where Socrates says, οὐ γὰρ τοι θαυμάζοιμ' ἂν εἰ Εὐριπίδης ἀληθῆ ἐν τοῖσδε λέγει, λέγων· τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν. This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides.

l. 1084. *ὑπογραμματέων* (see inf. 1506), so written since Hermann, instead of the vulg. *ὑπὸ γραμματέων*. The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him *δλεθρος γραμματεὺς*. Cp. also Fals. Leg. 371 *πανούργος οὗτος καὶ θεοῖς ἐχθρὸς καὶ γραμματεὺς*. Perhaps, however, *γραμματεὺς* here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

l. 1085. *δημοσιθῆκων*, 'playing their monkey tricks on the populace.' The *πίθηκος* is the type of low cunning; cp. Acharn. 907, where the *συκοφάντης* is described as *ἄπερ πίδακον ἀλιτρίας πολλὰς πλέων*.

l. 1087. *λαμπάδα*, 'the torch.' It was no easy matter to run in the torch-race, which required both speed and caution, to reach the goal first and keep the torch alight.

l. 1. α. *ἀδυνατέων* (*ἀφαιένων*), 'I was spent (lit. 'dried up') with allusion to laughing oneself dry, and finding
ἐκκαυθήσομαι Eccl. 146. The 'pussy,
do bent nearly double (*κύφας*)
, all the other runners, and
λυμ. 388) about it.' He has to

NOTES. LINES 1077-1118.

'run the gauntlet' through the 'men of Cerameicus' (οἱ Κεραμῆς from Κεραμεύς), who deal him many a slap as he passes.

l. 1094. ἐν ταῖς πύλαις, sc. αἱ Κεραμεικαὶ πύλαι, so called as forming the communication between the inner and outer Cerameicus. These 'gates' were also called Δίπυλον.

l. 1096. ταῖσι πλατείαις, sc. χερσίν, 'with the flat of the hand.' These *alaḗ* gave rise to the proverb Κεραμεικαὶ πληγαί.

l. 1099. φυσῶν. This is explained of 'wilfully blowing out' his torch, and running away. Cp. Theophrast. Ign. ὁ μὲν λύχνος ἀποσβέννυται φυσώμενος.

l. 1100. ἀδρός, 'in full strength.'

l. 1101. τεῖνῃ βιαίως. Aeschylus 'presses on vigorously' (cp. *τείνειν πολέμοιο τέλος* Il. 20. 101), and Euripides 'has the power to wheel round on his pursuer (cp. Eq. 244 ἄλλ' ἀμύνου κάπαναστρέφου πάλιν) and attack him smartly.' Plutarch uses the word similarly (Flamin. 81), ἐπερείδειν τὴν φάλαγγά τι, 'to bring the whole weight of the phalanx to bear on him.'

l. 1103. μὴ 'ν ταύτῃ καθῆσθον. Cp. Thuc. 5. 7 Κλέων τῶν στρατιωτῶν ἀχθομένων τῇ ἔδρῃ, καὶ οὐ βουλόμενος αὐτοὺς διὰ τὸ ἐν τῇ αὐτῇ καθῆσθαι ('keeping to one spot') βαρύνεσθαι, ἀναλαβὼν ἦγεν. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiades (Nub. 703), ταχέως δ' ὅταν εἰς ἀπορον πέσῃς ἐπ' ἄλλο πῆδα νύημα φρενός.

l. 1104. εἰσβολαί, see on sup. 956. The word has a sort of double meaning here; both 'openings' or 'beginnings' and also 'assaults.'

l. 1106. ἐπιτον (ἐπειμι), 'attack.' ἀναδίρεσθον, lit. 'strip off the skin'; i.e. 'lay bare.' 'expose.' So Brunck for the MS. reading ἀναδέρετον. Bergk would read ἀνὰ δ' ἐρεσθον, in tmesis, meaning 'question,' 'examine' each other.

l. 1108. κάποκινδυνεύετον, 'and have the hardihood.'

l. 1110. ὅς τὰ λεπτὰ μὴ γνῶναι, 'so as not to understand those subtleties, as you utter them.' λεγόντων, gen. abs.

l. 1113. ἰστρατευμένοι γάρ εἰσι, 'for they have seen a great deal of service.' This may mean merely that foreign wars have extended their knowledge of the world; or, generally, that they are well practised in every kind of conflict, political, philosophical, literary, or social; which suits better with the following words.

l. 1114. βεβλίων. Euripides is himself one of those named by Athenaeus as having had a large βιβλίον κτήσις (cp. inf. 1409).

l. 1116. παρηκρόνηνται (ἀκονάω). The native wits of the Athenians, already sharp enough, 'have been whetted' to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 ὁ λόγῃν ἀκονῶν ἱκεῖνος καὶ τὴν ψυχὴν τι παρακονῇ.

l. 1118. θεατῶν γ' εὖνυχ', 'as far as the spectators go.' They are

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clever enough: don't be afraid your contest will be above their heads.

l. 1119. καὶ μὲν, 'well, then.' σου. Here Euripides turns to Aeschylus. In the next line he accosts Dionysus, and speaks of Aeschylus (αὐτοῦ). This transition is very violent; and it might be better to read σοι, referring it to the leader of the Chorus, and making it an answer to the foregoing request.

l. 1122. ἀσαφής. Meineke needlessly rejects the line. What Euripides means to say is that the Prologue, as used by Aeschylus, does not put the spectators in possession of the plot of the play, nor make the mutual relation of the *dramatis personae* clear. It must be observed, however, that when Euripides actually comes to the βάσανος, his criticisms are purely verbal, and do not deal with the matter.

l. 1124. Ὀρεστέα. If this word includes the whole Trilogy, it might be better to read πρῶτον δὲ μοι τιν' ἐξ Ὀ. λέγε. Dr. Verrall takes Ὀρεστέα to be the title used by Aristophanes and his contemporaries for the Choëphoroe, from which the quotations are taken.

l. 1126. Ἑρμῇ χθόνιε. The opening scene of the Choëphori represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρὸς ἐποπτεύων κράτη. But what is signified by κράτη? to whom does πατρὸς refer? what is the meaning of ἐποπτεύων? This ambiguity is an exhibition of the ἀσάφεια of which Euripides complains. Orestes seems to say, 'thou that keepest watch over the powers assigned thee by thy father,' sc. Ζεὺς σωτήρ, which points the appeal conveyed in the words σωτήρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, 'thou that watchest over my father's sovereignty;' a fitting address from one who has come to regain his πατρῷα κράτη. Euripides chooses to interpret the expression, 'thou that dost regard the violence done to my father' (so νίκη καὶ κράτη Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

l. 1130. ἀλλ' οὐδὲ πάντα, 'well, but these verses altogether are not more than three:' and so hardly offering room for 'more than twelve faults.'

l. 1133. πρὸς τρίσιν λαμβέλοισι. Perhaps Dionysus gives friendly advice to Aeschylus to quote no more; or else 'you'll find something else scored against you besides these three iambics,' which have already been credited with so many mistakes. The more you quote, the more errors will be proved against you. προσοφείλειν is the regular term in the courts for incurring a fine in addition to the loss of the thing in dispute. 'You'll not only lose your three lines, but you will be fined as well.' The conversation between Aeschylus and Dionysus must be

NOTES. LINES 1119-1161.

taken as a sort of by-play; for the words of Euripides run on, unheeding the interruption, *εἰκοσὶν γ' ἁμαρτίας, εὐθὺς γὰρ . . . ὅσον*. Bergk would transpose 1136—*Αἰς*. *ὁρᾷς ὅτι ληρεῖς*; ETP. *ἀλλ' ὀλίγον γέ μοι μέλει*—before 1132, in which case *παραίνῳ σοι σιωπῶν* will be a warning to Aeschylus not to interrupt; and the following words will be a threat that, if he does, he 'shall be sconced in some verses beyond the three already quoted, and so run the risk of having more holes picked in his diction.'

l. 1136. *ὁρᾷς ὅτι ληρεῖς*; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, 'don't you see you are talking nonsense in bidding me to be silent?' And Dionysus answers, 'I don't care whether I am or not.' But it gives more point to make *ὁρᾷς ὅτι ληρεῖς* addressed to Euripides. 'Don't you see,' says Aeschylus, 'that you are talking nonsense, with your "dozen mistakes," and your "more than twenty," and your *οὐράνιον ὅσον*?' 'I don't care if I am,' Euripides retorts: an amusing confession that sense and nonsense are both the same to him.

l. 1140. *οὐκ ἄλλως λέγω*, 'I don't deny it,' 'I admit it.' So in Hec. 302.

l. 1144. *οὐ δὴτ' ἐκείνον*, 'Nay, 'twas not *that* Hermes (sc. *Ἑρμῆν δόλιον* implied in *δόλοις* sup.)' that he addressed; but it was the Helpful Hermes that he accosted as god of the subterranean world; and he made his meaning plain by saying that it is from his sire he holds the prerogative.' What the exact criticism of Euripides was going to be we shall never know, as Dionysus interrupts, with the ridiculous idea that such 'subterranean privileges so inherited' would make Hermes out to be a 'tomb-rifer' on the father's side. For *ἐκείνον*, the Rav. MS. has *ἐκείνος* = *Ὁρέστης*.

l. 1150. *πίνεις οἶνον*, i. e. 'the wine you drink is vapid stuff,' as we should say, 'it wants bouquet.' This means that the joke is coarse and flavourless.

l. 1151. *σὺ δ' ἐπιτήρει*, 'and do you, Euripides, be on the look out for the flaw.'

l. 1159. *μάκτραν . . κάρδοπον*, 'a kneading-trough,' and 'a trough to knead in.'

l. 1160. *οὐ δῆτα τοὔτό γ'*. It seems hardly Greek to say *οὐ δῆτα τοὔτό γε τὰ αὐτὰ ἐστὶ* = 'this assuredly is not the same,' as Kock gives it. It is simple enough if we take *ταῦτ'* as = *τὸ αὐτό*. Others would read *ταύτη* 'στ'.

l. 1161. With *ἀριστ' ἐπὶ ὧν ἔχον* 'most excellently phrased,' cp. *εὖ φρενῶν ἔχειν* Hippol. 462, &c. It conforms to the rules of *ὀρθοφωνία*. The participle perf. pass. *κατεστηγυλμένη* seems to have a further shade of

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meaning than merely 'glib-tongued fellow;' there is the notion of his being 'debased with chattering.'

1. 1162. καθ' ὃ τι δῆ, 'in what sense you describe it so.'

1. 1163. ἐλθεῖν is the ordinary word that would be used of one 'who still has part and lot in his native land.' We say, 'he has arrived, without further incident,' beyond the fact of his having been absent. Or ἀλλης συμφορᾶς may be the 'calamity' of exile, ἀλλης being used with its frequent idiomatic force. But on returning from exile, a man both 'arrives' (ἐρχεται), and 'is restored' (κατέρχεται). Euripides thereupon introduces a new quibble to the effect that κατελθεῖν is only applicable to those who are legally restored by formal permission of the authorities (πιθῶν τοὺς κυρίους, who in this case would be Aegisthus and Clytaemnestra).

1. 1170. πέραναι, 'complete;' i. e. give another *whole* verse.

1. 1171. ἀνύσας, 'with despatch;' lit. 'having got your work done.' εἰς τὸ κακὸν ἀπόβλεπε is equivalent to ἐπιτίθει τὸ βλάβος sup. 1151.

1. 1173. αὐθις. Bake's emendation αὐ δὲ is good.

1. 1174. κλύειν ἀκούσαι. Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), κλύοντες οὐκ ἤκουον, we might have expected him to say that there was more mental process in ἀκούειν. But cp. Agam. 1244. Here, however, the doubling of the words has just a touch of instinctive pathos; as in 'we have erred and strayed,' 'we have done amiss and dealt wickedly.' We may compare it with (inf. 1184) πρὶν φῦναι, πρὶν καὶ γεγονέναι, 'before his birth, yea, before he came into being.'

1. 1176. οἷς, is commonly taken as the relative attracted into the case of τεθνηκόσιν, in place of the accusative, which would grammatically follow upon ἐξικνούμεθα. But there is no reason why it should not follow directly on λέγοντες, like τεθνηκόσιν ἔλεγε, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

1. 1178. στοιβήν, 'stuffing,' or 'padding.' Properly, leaves, straw, and the like, for packing brittle articles; like the φορυτός, in which the συκοφάντης is packed (Ach. 927).

1. 1179. ἔξω τοῦ λόγου, 'unconnected with the subject.'

1. 1180. The order of the words is οὐ γὰρ ἀλλὰ (sup. 58) ἀκουστιά μοι ἔστιν.

1. 1182. ἦν Οἰδίπους. Prologue to the *Antigone* of Euripides.

1. 1184. μὰ τὸν Δι'. The objections raised by Aeschylus are as sophistical and quibbling as those of Euripides. For the tautology in πρὶν φῦναι . . πρὶν καὶ γεγονέναι see on sup. 1174; and cp. Eur. Phoen. 1595 πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν, ἀγονον, &c. J. van Leeuwen, *Mnemos.* 24. 1. p. 110, would make πρὶν κ. γ. a ridiculous *aside* of Dionysus: 'what! kill him before he was himself born?'

NOTES. LINES 1162-1201.

l. 1188. οὐ θήτ', sc. ἐγένετο. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

l. 1190. ἐν δοτράκῳ, 'in a crock.' The common practice of exposing children in a χύτρα (for which δοτρακον is only a somewhat grotesque equivalent) is seen in such verbs as χυτρίζω, ἐγχυτρίζω, καταχυτρίζω.

l. 1192. ἤρρησεν ὡς Πόλυβον, 'he made his unlucky way to Polybus,' king of Corinth. ἔρρην is common with this meaning of 'hastening somewhere, to one's own destruction;' cp. Eq. 4 εἰσήρρησεν εἰς τὴν οἰκίαν. So in Demosth. 56c. 10 φθείρεσθαι πρὸς τοὺς πλουσίους.

l. 1195. εὐδαίμων ἄρ' ἦν. 'Well,' says Dionysus, 'if Oedipus could be called "happy" under such a complication of disasters: he would even have been happy if he had been colleague of poor General Erasinides.' Erasinides was one of the six στρατηγοί put to death after the battle of Arginusae. The attack really began with the fining and imprisonment of Erasinides on a charge of embezzlement; and this paved the way to the public prosecution of the Generals on the capital charge.

For ἦν with the force of ἦν ἂν cp. καὶ μάλιστα εἰκὸς ἦν ὑμᾶς προορᾶσθαι αὐτά (Thuc. 6. 78), and the regular construction of ἔδει ἐχρῆν, &c.

l. 1200. ἀπὸ ληκυθίου. Euripides had taunted Aeschylus with his obscurity and pomposity. Aeschylus retorts with the charge of monotony and common-place. The prologues which he criticises begin in the matter-of-fact style of children's stories—'once upon a time there was a man who'—next follows a participial clause, and then comes the fatal space for the finite verb, into which ληκυθιον ἀπώλεσεν fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for ληκυθιον, viz. κωδάριον and θυλάκιον, show that Aeschylus is thinking how Euripides dragged tragedy down to the humblest levels of everyday life; which is really the boast that Euripides himself makes (sup. 276), that he taught the people to look sharp after the management of their homes; or (as Dionysus parodies it) makes them cry out, in their petty economy, ποῦ 'στιν ἡ χύτρα; τίς τὴν κεφαλὴν ἀπεδήδοκεν τῆς μαινίδος; This is the introduction of ληκυθιον, with a vengeance! The metrical monotony must not be over pressed, as ληκυθιον ἀπώλεσεν represents only the ordinary penthemimeral caesura. But the tribrach in the fourth place is no doubt intended to exhibit the fondness of Euripides for 'resolved feet;' as we may further gather from the startling appearance of θυλάκιον (the reading of all the MSS.) at the end of l. 1203; forming a tribrach in the sixth place. The grammarians gave the name of ληκυθιον or μέτρον Εὐριπίδειον to catalectic trochaic dipodia [- υ, - υ, - υ, -]; why, it is hard to say.

l. 1201. ἀπὸ ληκυθίου, sc. διαφθερεῖς;

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- l. 1206. Αἴγυπτος, from the prologue to the *Archelaus*.
 l. 1208. κατασχών, 'having touched at;' as ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κάτεσχε γῆν; Eur. Hel. 1206.
 l. 1209. οὐ κλαύσεται; 'shall it not rue this?' This use of κλαίειν shows that Dionysus is quite in the dark about ληκύθιον, as he acknowledges.
 l. 1211. Διόνυσος, from the *Hyrsipyale*. The third line in the original ended with παρθένους σὺν Δελφίσιν.
 l. 1212. ἐν πεύκαισι, 'in the midst of his pine-torches.'
 l. 1215. ἀλλ' οὐδέν, 'but that won't matter.'
 l. 1217. οὐκ ἔστιν ὅστις, from the prologue to the *Sthenoboea*. The third line ended with πλουσίαν ἀροί πλάκα.
 l. 1218. βίον, 'livelihood.'
 l. 1220. ὑφέσθαι μοι δοκεῖ (correction for δοκεῖς), 'it seems to me right that you should take in sail.' So πλεῖν ὑφειμένη δοκεῖ Soph. El. 335. This prepares us for the metaphor of the storm in πνευστέται πολύ.
 l. 1223. ἐκκεκύψεται, this time the fatal ληκύθιον 'shall be dashed from his hand.'
 l. 1224. κάπέχου, 'keep clear of,' 'give a wide berth to.'
 l. 1225. Σιδώνιον, from the prologue to the *Phrixus*: the second line should end ἔκερ' ἐς Θήβης πόλιν.
 l. 1227. ὦ δαίμονι' ἀνδρῶν—addressed to Euripides—'you silly fellow, buy up (πρίσμαι) the flask from him, that he may not rip up all our prologues!' 'What!' says Euripides, 'am I to buy it of *him*?' So πόσον πρίσμαι σοι; Acharn. 812. Cp. δέχεσθαι τινα Il. 2. 186. This dative is probably ethical, 'to buy at some one's offer,' 'to his satisfaction.' So sup. 1134.
 l. 1232. Πέλοψ δ' Ταντάλειος, from the prologue to the *Iphigenia Taurica*; the second line should end Οἰνομάου γαμεῖ κόρην.
 l. 1235. ἀλλ' ὠγάθ'. These words are addressed to Aeschylus. Dionysus, in a sort of way, is making common cause with Euripides, as we gather from τοὺς προλόγους ἡμῶν (sup.). So he says, coaxingly, to Aeschylus, 'Kind sir, by all means give him up the flask, even now' (ἐτι καὶ νῦν means 'though he has left it so long in your hands to his own disadvantage'), 'for you'll get a handsome and serviceable one for an obol.' The majority of editors correct ἀπόδος into ἀπόδου, 'sell.' But there is a joke in ἀπόδος, because the ληκύθιον really *belongs* to Euripides, though his heroes were continually dropping it for Aeschylus to pick up.
 l. 1237. οὐπω γ', sc. ἀποδώσει. Euripides will not consent to the arrangement at present, as he has some unimpeachable prologues in store. If we take the words as addressed to Euripides, meaning 'give up,' 'abandon' the flask, don't fight about it any more, then we must supply ἀποδώσω with οὐπω γ'.

NOTES. LINES 1206-1263.

l. 1238. Οἶνός ποτ', from the prologue to the *Meleager*. The second act ended, probably, οὐκ ἔτισεν Ἀρεμν.

l. 1242. μεταφύ θύων, 'what, in the very midst of his sacrificing?' 30' (αὐτό), 'who robbed him of it?'

l. 1244. Ζεύς, the opening line of the *Melanippe*.

l. 1245. ἀπολεῖ σ', 'he'll be the death of you.' Others read ἀπολεῖς, meaning, 'you, Euripides, will be the death of me with all this;' i.e. Dionysus is tired out with the *ληκύθιον*.

l. 1247. σῦκα, 'styes.'

l. 1249. ἔχω γ' ὥς, *habeo quomodo*, 'I have means of proving him a bad writer of lyric.' ἔχω ὥς resembles the formula, common in negative clauses, οὐκ ἔχω, οὐκ ἔστιν, ὅπως. But Dobree's conjecture ἔχω γ' οἷς is very probable.

l. 1256. τῶν μέχρι νυνί. The MSS. τῶν ἐτι νῦν ὄντων. Meineke elicits this better reading from the Schol. The Chorus expresses a belief that, in lyric poetry, Aeschylus, 'the inspired master of the tragic stage' (βακχείον ἀνακτα'), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

l. 1260. δέδοιχ'. The Chorus must mean that they are afraid on behalf of Euripides, that he will meet with even worse success in his new attack. The last four lines have a suspicious similarity to the preceding ones. They may be the result of a second recension by the author.

l. 1261. πανύ γε θαυμαστόν, spoken ironically.

δείξει δῆ, 'the fact will soon make itself plain.' For a similar impersonal use cp. Vesp. 993 ΦΙΛ. πῶς ἄρ' ἠγωνίσμεθα; ΒΔΕΑ δείξειν ἔοικεν, i.e. *res ipsa videtur ostensura*. It is more common in the phrase αὐτὸ δείξει.

l. 1262. εἰς ἓν γάρ. This seems to mean, 'I will reduce them all to one form.' The constant iteration of the 'refrain,' and the dactylic measure shall do the same for his verses as his *ληκύθιον* did for mine. So the Schol. *ἐς τὸ αὐτὸ τέλος περατούμενα πάντα*.

l. 1263. ψήφων. Dionysus proposes to 'take some counters, and keep reckoning of them all.'

δαύλιον προσαυλεῖ. This is a stage-direction, 'interlude on the flute heard behind the scenes.'

Φθιώτ' Ἀχιλλεῦ. From the *Mυρμιδόνες* of Aeschylus. A deputation waits on Achilles, and implores him to come into the field again—'Achilles, lord of Phthia, why, O why, when thou hearest the sound of murderous buffets, ah well-a-day, drawest thou not near to our succour?' Euripides cunningly let his first instance have an intelligible meaning: in order to make his hearers seek a meaning, and find none, in the subsequent lines; when he breaks away the second line from its context,

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and uses it as a 'refrain' or 'burden' in quite a different connection, where it is not intended to 'construe;' but to be sound without sense. The 'refrain' has always been an expression of pathetic feeling; as in the *versus intercalares* of Theocritus and the Eclogues of Virgil. But it may touch tears or force a laugh! We may instance 'Willow, willow!' or W. Morris' grotesque modern ballad with its burden 'Two red roses across the moon!' or Mr. Calverley's happy parody of the refrain—not without Euripidean maliciousness—in his 'Butter and eggs, and a pound of cheese.'

l. 1266. Ἑρμᾶν μὲν, said by the Schol. to be quoted from the Ψυχαγωγοί. Perhaps οἱ περὶ λίμναν were the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

l. 1270. κύδιστ', perhaps from the Τήλεφος of Aeschylus. Join μάνθανέ μου.

l. 1274. εὐφραμέτε. From the Ἰφιδέμεια or Ἰερέμεια. 'Hold your peace! the priestesses are at hand to throw open the temple of Artemis.'

μελισσονόμοι. The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was μέλισσαι. But it is difficult to decide whether the word is connected with μέλεισθαι, *curare*, or μειλίσσαι, *propitiare*, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called ἑσσήν, i.e. a 'queen' (or, as the ancients thought, a 'king') bee.

l. 1277. κύριός εἰμι. From the Agamem. 104.

ᾧδιον, sc. 'on the voyage to Ilium.'

l. 1278. τὸ χρέμα τῶν κόπων, 'this tremendous amount of *buffeting*;' cp. τὸ χρέμα τῶν νυκτῶν ὅσον Nub. 2.

l. 1280. ὑπὸ τῶν κόπων, 'by all this *buffeting about*, I am getting a swelling in the groin.'

l. 1281. στάσιν μελῶν. This means a 'lyric passage;' referring to the στάσιμον (μέλος) of the Chorus; i.e. the 'regular,' 'steady' singing, uninterrupted by dialogue or anapaests. Here the στάσιμον is set to a harp accompaniment, instead of the flute. τοφλαττόθρατ τοφλαττόθρατ is intended, like θρεττανελό Plut. 290, or τήνελλα Acharn. 1241, to imitate the twang of the harp. Cp. such forms as *tarantantara*, *tirra lirra*, *tweedledee*.

l. 1285. ὅπως Ἀχαιῶν, supposed to follow in construction on κύριός εἰμι θροεῖν. The line is from Agamem. (104 foll.), where however after Ἑλλάδος ἦβας comes ξύμφρονα ταγάν. The next words, from Σφίγγα . . . κύνα come from the Σφίγξ of Aeschylus. With πέμπει we resume the passage from the Agamemnon, as far as ὄρνις. The next line is perhaps from the Σφίγξ again, and the words τὸ συγκλινὲς ἐπ' Αἰάντι are borrowed from the Θρήσσαι (Thracian women). δυσαμεριῶν (gen.

NOTES. LINES 1266-1305.

ρῆur.) is Dindorf's emendation for *δυσαιμερίαν*. It is hardly possible (if worth while) to construe the pas-age. Perhaps the general effect is something like this—('to tell how) the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaeans, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey—and how the banded host bearing down upon Ajax.' There it abruptly ends. Fritzsche removes the τ' after τὸ *ξυγκλινές*, making it the object of *παράσχων*, and rendering *densam phalangem Aiaci adstantem*, with reference to the Salaminian sailors.

l. 1296. ἐκ Μαραθῶνος. According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (ἱμονία) were plaited. It seems more likely that *φλαττόθρατ* reminds Dionysus of such Persian shrieks and shouts as might have been heard at the battle of Marathon, in which Aeschylus had himself taken part. The Schol. refers the next words to the songs sung by men as they hauled up their buckets from the wells; as Callim. frag. 185 *αἰδεῖ καὶ ποῦ τις ἀνὴρ ὕδατ' ἰμαῖον*, with which we might compare the *χελιδωνίσματα* and the *ἐπιμύλια φθαί*. But the form of the word (ἱμονιοστρόφος) makes it more likely that the reference is to a 'rope-walk,' where the men sing a monotonous refrain as they twist the strands.

l. 1298. ἐκ τοῦ καλοῦ, 'I transferred them, at any rate, from one honourable place to another;' i.e. from the repertory of the Aeolic poets (such as Terpander the inventor of the *ὄρθιος νόμος*), to the tragic stage. For ἐκ τοῦ καλοῦ Prof. Tyrrell would read ἐκ τοῦ κάλω, 'from the rope'; with a punning reference to ἱμονιοστρόφου sup.

l. 1301. ἀπὸ πάντων πορνιδίων μέλη φέρει. The reading of Porson for the common ἀπὸ πάντων μὲν φέρει πορνιδίαν, which violates metre. Other emendations are *πορνειδίαν* (as if from *πορνείον* dimin.); and *πορνιδίων*, 'lewd songs.'

l. 1302. Μέλῃτος, a writer of Scolia, or 'drinking catches,' is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 E *Μέλῃτός μοι ἐπέθετο . . . ὑπὲρ τῶν ποιητῶν ἀχθόμενος*.

Καρικῶν. The music of the Carian flutes was melancholy and doleful. Cp. *Καρικῇ τινι μούσῃ προπέμνουσι τοὺς τελευτήσαντας* Plato, Legg. 800 E.

l. 1303. χορείων, according to this accentuation gen. plur. from *χορεία*, 'dance-tune.' The paroxystone *χορείαν* comes, apparently, from *χορεῖον*, 'a dancing place,' 'music-hall.'

l. 1305. ἐπὶ τούτων, 'in the case of songs like these.' The common

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reading ἐπὶ τοῦτον may, perhaps, mean 'in dealing with a man like this.'

δοτράκοις, 'castagnettes,' 'bones.'

l. 1307. πρὸς ἤνπερ, 'to whose accompaniment these songs are well fitted for singing.'

l. 1308. οὐκ ἔλεσβλαζεν. There must be a double meaning in the word. (1) This Muse of Euripides never adopted the Lesbian (Aeolic) style of music; as Aeschylus did in imitating Terpander: and (2) 'this Muse was never attractive enough to play the wanton.'

l. 1309. ἀλκύνες. This amusing *cento*, which has the very loosest grammatical construction, attacks (as Kock shows) three distinct points in the lyric poetry of Euripides: (1) his grouping of incongruous pictures; (2) his innovations in music; (3) his faultiness in metre. The whole is a clever skit upon the Euripidean Choric song; with, here and there, a reminiscence from some actual play (as e.g. from the *Electra* in 1307, and the *Iphig. Taur.* in 1309), so as to give an air of reality to the whole: ll. 1312, 1316 are borrowed, according to the Schol., from the *Meleager*.

l. 1311. Join πτερῶν νοτίοις βανίσσι, 'with drops sprayed from your feathers.'

l. 1314. φάλαγγες. This is a name given to 'spiders,' because of their long *jointed* legs; φάλαγξ being the technical word for the bones between the joints of fingers and toes. These spiders lurk 'under the roof in corners twiddle-iddle-iddle-iddling their loom-strung threads with their fingers.' The εἰειειειλίσσεται represents the musical 'shake,' or 'run.'

l. 1316. κερκίδος αἰδοῦ, 'the singing shuttle,' like Virgil's *arguto pectine* Aen. 7. 14.

l. 1317. Ἦν' ὁ φίλαυλος ἔπαλλε δελφίς. The dolphin, plunging at the ship's bows, is a picture from the *Electra* of Eurip. 438 foll.; the addition of μαντεῖα καὶ σταδίου (perhaps intended to be accus. after ἔπαλλε) is a mere piece of fooling, like the combination of 'thimbles and hope' in the 'Hunting of the Snark.' And in the following lines, the blossom, fruit, and tendril of the vine are all jumbled together in happy confusion.

l. 1323. ὄρῃς τὸν πόδα τοῦτον. Aeschylus startles us here with a sudden bit of criticism, suggested by περίβαλλ'. For, apparently it was regarded as a metrical error to admit an anapaest (περίβαλλ', ˘ ˘ ˘) as the *basis* of a glyconic system. So the song ends with—'There's a foot for you!'—meaning, 'Did you ever see such a metrical fault?' At this moment (in accordance, of course, with stage directions) the woman who is playing the castagnettes pokes out her foot, which catches Dionysus' eye, who promptly answers, 'O yes, I see that foot well enough.' Aeschylus, surprised and pleased with what he thinks to be

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the critical insight of Dionysus, rejoins, 'O, you see that foot, do you?' 'Yes,' says Dionysus again in his innocence, 'I do.'

l. 1330. *μονοφιδών*. The points of attack in this parody are (1) the general confusion of the scene; (2) its paltry and trivial circumstances; (3) the use of oxymoron, as e.g. *κελαινοφανής, ψυχὴν ἀψυχον*, etc.; (4) jingling repetitions, as *φόνια φόνια, δάκρυα δάκρυα, ἔβαλον ἔβαλον*, etc. (Mitchell quotes 16 instances of this in one passage of less than 150 lines from the *Orestes*); (5) the looseness of the metre, as shown in the resolved feet; (6) the florid character of the music, as exemplified in *εἰειαιλίσσουσι*. A woman who falls asleep while spinning a skein of thread for the market has a nightmare-dream that her neighbour Glyce has robbed her hen-roost. This homely story is decked out with invocations to Powers of night, and passionate prayers to heaven and earth for help.

l. 1337. *μελανο-νεκυ-εἵμονα*, 'in dark funeral robes.'

l. 1342. *τοῦτ' ἐκεῖν*, 'that's what it is.' She means that her suspicions about Glyce's thieving are now verified.

l. 1345. *Μῶνία*, the name for a female slave, as *Μανῆς* for a male. See sup. 965; *Av.* 523.

l. 1350. *κνεφαῖος*, 'in the early dawn,' 'before daylight.'

l. 1356. *ἄλλ' ὃ Κρήτης*, from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a *μονοδία*.

l. 1357. *ἀμπάλλετε*, 'lightly lift your feet.'

l. 1358. *Δικτυννα παῖς ἁ καλὰ* (the addition of '*Ἀρτεμις* seems to be a gloss), 'the Huntress-queen, daughter of Zeus, goddess of beauty.' So in *Agam.* 140 *Artemis* is called *ἁ καλὰ*. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.

l. 1362. *διπύρους*, i.e. a torch in either hand: symbolical of the cusps of the crescent moon. *ὄξυτάταιν*, perhaps, 'piercing bright,' as *ὄξεια αὐγὴ ἡελίου*, *Il.* 17. 372; or 'nimble,' 'quick.' *παράφηνον*, 'light the way to Glyce's house, that I may make search for stolen goods.' *φωρᾶν* in the same sense occurs *Nub.* 499.

l. 1366. *ᾤπεν*, i.e. *τὸ ἀγαγεῖν ἐπὶ τὸν σταθμόν*.

l. 1367. *τὸ γὰρ βάρος νῦν*, 'for it is the weight of our utterances that it will test.'

l. 1368. *εἴπερ γε δεῖ*, 'if this is what I have to do, to sell like so much cheese the poets' art.'

l. 1370. *ἐπίπονοι*, 'pains-taking.'

l. 1372. *ἀτοπία* is, exactly, 'queerness,' 'oddness.'

l. 1375. *μὰ τόν*, the name of the God is suppressed, by that sudden scrupulousness which makes a Frenchman stop short at *Sacre*! The same phrase is found in *Plato, Gorg.* 466 E; and the grammarians describe it as an Attic usage.

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- l. 1377. αὐτὰ ληρεῖν, 'was talking nonsense withal.'
- l. 1378. παρὰ τῷ πλάστιγγ', a huge weighing machine, with a pair of scales (πλάστιγγε), is here brought on the stage: and the rivals are to shoot one verse each into either pan.
- l. 1379. λαβομένω, 'catching hold of them;' as inf. ἐχόμεθα.
- l. 1380. κοκκύσω, 'give the signal;' by crying κόκκυ.
- l. 1382. εἴθ' ὦφελ', the first line of the *Medea*.
- l. 1383. Σπερχειέ, the first line, perhaps, of the *Philoctetes* of Aeschylus.
- βούνομοι τ' ἐπιστροφαί, 'haunts of the grazing kine.'
- l. 1385. τοῦδε, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.
- l. 1389. κἀντιστησάτω, 'and let him weigh it against mine.'
- l. 1390. ἦν = Lat. *en*!
- l. 1391. ἱρόν, 'temple,' from the *Antigone* of Euripides. The next verse ran, in the original, καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώπων φύσει. In Hec. 816 Euripides speaks of Πειθῶ as τύραννος ἀνθρώπων μύνη. Here the sovereign power of Argument or Speech, as in the 'Clouds,' is made a first article of belief.
- l. 1392. μόνος Θεῶν, from the *Niobe* of Aeschylus, who makes his θάνατος impervious even to Πειθῶ, as the next lines run μόνου δὲ Πειθῶ δαιμόνων ἀποστατεῖ, etc.
- l. 1393. ῥέπει, 'preponderates:' said of the descending scale, as II. 22. 212 ῥέπε δ' Ἔκτορος αἰσιμον ἦμαρ.
- l. 1398. καθέλξει, 'shall drag your scale-pan down.'
- l. 1400. βέβληκ' Ἀχιλλεύς, quoted from the first edition of the *Telephus* of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something κάρτερον καὶ μέγα. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quatre are surely not good points to make off three dice, when you might throw τρις ἕξ, Agam. 33.
- l. 1401. λέγουτ' ἄν, 'be pleased to recite, as this is your last weighing.'
- l. 1402. σιδηροβριθές, from the *Meleager*.
- l. 1403. ἐφ' ἄρματος, from the *Glaucus Potniæus*; the next line ran ἵπποι τ' ἐφ' ἵππων ἦσαν ἐμπεφυρμένοι.
- l. 1406. Αἰγύπτιοι, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.

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l. 1407. καὶ μηκέτ', sc. κρίνῃς τὴν ποίησιν ἡμῶν.

l. 1408. Κηφισοφῶν, see on sup. 944; 1048.

l. 1409. τὰ βιβλία, sup. 943. After l. 1410 Fritzsche, Meineke, and others mark a lacuna in the text. It seems as if some command of Pluto, earlier than in l. 1414, had dropped out. Velsen greatly improves the sense by inserting ll. 1407-1410, καὶ μηκέτ' . . . ἐρῶ μόνον, between ll. 1400 and 1401; and letting l. 1411 be a continuation of the words of Dionysus, after Αἰγύπτιοι.

l. 1416. ἀπεί = *abibis* not *abi*.

l. 1418. ἐπὶ ποιητήν, see sup. 69.

l. 1419. τοῖς χοροῖς, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.

l. 1421. μοι δοκῶ, 'my intention is.' The personal adaptation of the common phrase δοκεῖ, ἔδοξέ μοι.

l. 1423. δυστοκεῖ, properly used of women having hard labour in childbirth. Here it seems to mean (as γνώμην suggests) 'cannot come to a decision,' 'is in agonies of perplexity.' Kock interprets it as meaning, 'is in distress about her children:' with which we might compare the Homeric epithet of Thetis, δυσαριστοτόκεια, Il. 18. 54.

l. 1424. ποθεῖ μὲν, imitated from the Φρουροί of Ion of Chios; where Helen says to Odysseus, σιγῇ μὲν, ἐχθαίρει δέ, βούλεται γε μήν.

l. 1429. πόριμον, 'helpful;' ἀμήχανον, 'ineffective.'

l. 1430. οὐ χρή. As Euripides had given his opinion in *three* lines, we naturally expect Aeschylus to do the same: but there are textual difficulties in the lines assigned to him. For Plutarch (Alcib. 16), quoting the passage, omits the first line; and several MSS. omit the second, which is rejected as superfluous by most modern editors, and may be a διττογραφία. The picture is borrowed from the Agam. 717 foll., where Paris is similarly described: ἔθρεψεν δὲ λέοντα σῖνιν, etc. 'Tis wrong to rear a lion's whelp in the state—best indeed not to rear a lion at all—but if we have let him come to full growth, we must humour his temper.' Fritzsche assigns the line μέλιστα μὲν to Dionysus; and sees in it an allusion to Λέων (Thuc. 8. 24), who appears to have been originally elected among one of the ten στρατηγοί (Xen. Hell. 1. 5. § 16). He seems to have been hardly prominent enough to have thus pointed the parable. If we adopt the suggestion, we shall have to write Λέοντα σκύμνον in l. 1431. The interpretation of the parable is that it would have been best never to have had an Alcibiades at Athens at all: but now that they have let him grow up among them, they must make the best of him.

l. 1434. σοφῶς . . . σαφῶς. It is difficult to decide which of the two poets is here credited with 'cleverness,' and which with 'clearness.'

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The words of Euripides read, at first sight, like a clear statement; those of Aeschylus like the dark speech of an oracle. But, on the other hand, we may say that, really, the words of Euripides are merely the clever commonplaces of a rhetorician; while the parable of Aeschylus has a meaning as clear as daylight. And this seems to be the best interpretation, especially as Euripides is called (inf. 1451) ὁ σοφωτάτη φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφῶς in both places.

l. 1437. εἴ τις περὶ ὥσας. Commentators have exhausted their ingenuity in the interpretation of these lines: or have followed the lead of Aristarchus and Apollonius in rejecting them altogether. It seems most likely that their sense lies in their nonsense: but the nonsense is so chosen as (1) to represent Euripides as playing the buffoon; (2) to give a by-blow to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The 'impossible achievement' of making use of Cleiocritus and Cinesias is phrased just like the 'impossible' contingency, suggested (*Acham.* 915 foll.) by the informer, that the introduction of Boeotian wares, such as 'wicks,' might cause a conflagration in the docks; ἐνθελὺς ἂν (sc. τὴν θρυσάλλιδα) ἐς τήφην ἀνὴρ Βοιωτίας | ἔψας ἂν εἰσπέμψειεν ἐς τὸ νεώριον | δι' ὑδρορρόας, βορίαν ἐπιτηρήσας μέγαν, | κείπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ, | σελαγοῖντ' ἂν εὐθύς. The materials for the picture in the present passage are not, indeed, a 'wick' and a 'peascod;' but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (*Av.* 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (*μακρότατος καὶ λεπτότατος Κινησίας* *Ath.* 12. 551). 'If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one),—the breezes should waft them over the ocean-surface—if they should engage in a seafight, and then, holding vinegar-cruets in their hands, should sprinkle them in the eyes of our enemies.' The first lines have no grammatical construction, and it would be a better arrangement to slip in the question of Dionysus γέλοιον . . . τίνα; (*l.* 1439) after βλέφαρα τῶν ἐναντίων (*l.* 1441); so that the words of Euripides ἐγὼ μὲν οἶδα, etc., would be a direct answer to the challenge, νοῦν δ' ἔχει τίνα; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὖ γ', ὦ Παλάμῃδες. Palamedes was one of the Greeks who joined in the Trojan expedition, and was treacherously murdered through the jealousy of Agamemnon and Odysseus. He appears in later times as the type of the inventive genius: which gives the point

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to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

l. 1456. *πόθεν*; 'how could that be?' as in the frequent Demosthenic formula, *πόθεν*; *πολλοῦ γε καὶ δεῖ*.

l. 1457. *πρὸς βίαν*, 'sore against her will;' as in Acharn. 73.

l. 1459. *ἢ μήτε χλαῖνα*. The *χλαῖνα*, or 'cloak,' is of finer texture, and more valuable than the rough 'rug' of goat-skin (*συσύρα*); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

l. 1460. *εἴπερ ἀναδύσῃ* (Fut. 2 pers. sing. *ἀναδύομαι*), 'if you mean to emerge into the upper world.' Some make *ἡ πόλις* the subject to *ἀναδύσῃ* (act. voice), and render, 'if the state is to have a chance of recovery.'

l. 1461. *ἐκεῖ*, commonly means 'in the lower world,' and *ἐνθαδὲ*, 'in the land of living.' Here, as the scene is laid in Hades, the meanings are reversed.

l. 1462. *ἀνέε*, 'send up,' as some beneficent spirit might do. Cp. Pers. 650 *Ἀλδανεύς δ' ἀναπομπὴς ἀνιείης Δαρείου*.

l. 1463. *τὴν γῆν*. Aeschylus says, that the state may yet be saved, 'when the citizens regard their enemies' land as their own; and their own as belonging to the enemy; considering their ships as representing their real income, and their present *in-come* as only so much *out-going* (to keep some play on *πόρος* and *ἀπορία*).' He means that their true policy is to ravage the coast of the Peloponnesus, etc., but to abandon Attica to the invasion of the enemy: to consider that their real strength and real riches lie in their ships, the number of which should, accordingly, be increased: for the *money* that comes in to them at present only goes out again into the purses of dicasts, etc., and so is really 'poverty' to the state. The first part of the advice tallies with that given by Pericles (Thuc. 1. 143), *ἦν τ' ἐπὶ τὴν χώραν ἡμῶν περὶ ἴσασιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσσοῦμεθα*. The recommendation to trust in the 'wooden walls' is older still.

l. 1466. *εὖ. πλὴν γ'*. 'Probat quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absumant iudices, quos imprimis odit noster, ut ex Vespis aliaque eius fabulis intelligitur.' Bothe. The force of *πλὴν γε* seems to be that it is not absolutely true that the *πόρος* is *ἀπορία* for everybody; seeing the dicast grows fat on it.

l. 1468. *ἀλφίσουμαι γάρ*. This reads like a quotation from a play; or the jingle of some popular game: as children sing 'take the one, that you love best!' Otherwise we should have *ὑπότερον* rather than

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ὄντη. By this interpretation we gain an emphasis for αὐτή, 'my decision shall be this well-known one, *I'll take whom I please.*'

l. 1469. οὐδ' ὁμοσας. When? The Schol. says *πρὶν καταλθεῖν*. But we know nothing about this.

l. 1471. ἡ γλῶττ' ὁμώμοκ', see on sup. 101.

l. 1474. προσβλέπεις; 'darest thou look me in the face?' This line probably, and the next line certainly, comes from the *Aeolus* of Euripides; where Aeolus detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words *ἀσχιστόν* ... *προσβλέπεις*; on which Macareus retorts *τί δ' ἀσχρόν, ἦν μὴ τοῖσι χρωμένοις δοκῇ*; which Aristophanes parodies, by making the pleasure of the spectators the standard of right and wrong.

l. 1477. τίς οἶδεν. Euripides is 'hoist with his own petard.' He resents being forsaken, and left dead. 'Dead!' cries Dionysus, 'your own motto (sup. 1082) says that, for aught we know, death is life, and life death.' The point of the next line is, at best, but a poor jingle between *πνεῖν* and *δει-πνεῖν*—'breath and breakfast: nap and blanket are all the same!'

l. 1479. χωρεῖτε, addressed to Aeschylus and Dionysus (as shown by *σφῶ* inf.); the address returns immediately after to the more important personage, who is going to carry out the orders. So in Vesp. 975 *ἴθ', ἀντιβόλῳ σ', οἰκτείρατ' αὐτόν, ὦ πάτερ, καὶ μὴ διαφθείρῃτε*, Lysist. 1166 *ἄφετ', ὦ γάθ', αὐτοῖς*.

l. 1484. πέρα δὲ πολλοῖσιν μαθεῖν (i. e. *πάρεστι*), 'one may learn it by many proofs.' Euripides had vaunted the glories of *ξύνεσις*, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained *ξύνεσις*, and the same quality trained and perfected (*ἡκριβωμένην*).

l. 1485. δοκήσας, 'having proved himself,' 'having been adjudged to be:' as in Av. 1585 *ὄρνιθές τινες | ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις | ἔδοξαν ἀδικεῖν*.

l. 1491. χαρίεν. Just as we say, 'quite the correct thing;' meaning, at once, proper and advantageous.

l. 1493. ἀποβαλόντα μουσικὴν, 'having discarded all true taste.' The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the 'Clouds,' was unfairly taken to represent the sum and substance of the Socratic teaching.

l. 1496. σεμνοῖσι, 'grand,' 'imposing;' as in Hippol. 952 *θηρεύουσι γὰρ | σεμνοῖς λόγοισιν ἀσχρὰ μηχανώμενοι*.

l. 1497. σκαριφήσιμους, 'petty quibbles;' properly 'scratchings up.' So *σκαριφᾶσθαι*, used of the action of a fowl on a dunghill; like *σκαλεῖν*, from which comes *σκαλ-αθυρμυτία*, in a similar sense of 'quib-

NOTES. LINES 1469-1526.

blings' (Nub. 630). 'It is the mark of a crazy man to waste idle hours over fine words,' etc.

l. 1501. *ἡμετέραν*. Scaliger corrected to *ἐμετέραν*. But a compliment to Athens is implied in the use of *ἡμετέραν* by Pluto; as though he claimed Athenian citizenship.

l. 1504. *τουτί*. The Schol. says only *σχοινίον πρὸς ἀγχονὴν ἢ τι τοιοῦτο σύμβολον θανάτου*. Probably the *τὰ τρία εἰς θάνατον*, the three 'instruments of death,' are meant; namely, *ξίφος*, *βρόχος*, and *κάνειον* (hemlock). For *τουτί* in l. 1505, which makes a paroemiac in an unexpected place of the anapaestic system, Bergk reads *τουτουσί*, sc. *βρόχους*, Meineke *τούτοις*, as though the *πορισταί* were sitting in the theatre. The *πορισταί* were a special board established for the levying of extraordinary supplies (*πόροι*). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a *ὑπογραμματεὺς*, of servile origin, who was entrusted with the revision and publication of the Laws of Solon: but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

l. 1511. *στίξας*, 'having branded them;' the punishment of runaway slaves.

l. 1513. *Ademantus* was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

l. 1520. *ὁ πανούργος*, sc. Euripides.

l. 1523. *μηδ' ἄκων*, 'even against his will.' Aeschylus, to be quite sure of excluding Euripides, puts an impossible hypothesis, as if it were likely that Euripides would object to occupy a seat to which he had laid such passionate claim.

l. 1526. *τοῖσιν τούτου τούτον μέλαιν*. This is translated, 'be his escort, celebrating him with his (own) lays and tunes.' Bentley conjectured *τοῖσιν αὐτοῦ*, but perhaps we may justify *τούτου* from Plato, Lach. 200 D *ἐπεὶ κὰν ἐγὼ τὸν Νικήρατον τούτῳ ἥδιστα ἐπιτρέπωμι, εἰ ἐθέλει οὗτος*. The lays and choral music of Aeschylus were essentially dactylic, as shown by the following lines; which the Schol. describes as modelled on a passage in the *Γλαῦκος Ποττιεύς*. Perhaps the song of the *Πρόπομποι* at the end of the *Eumenides* was in the mind of Aristophanes as he wrote.

FROGS.

l. 1530. ἀγαθὰς διαβολάς, cp. Eum. 1012 εἴη δ' ἀγαθῶν ἀγαθῇ διάνοιᾳ πολίταις.

l. 1533. πατρίους ἐν ἀρούραις. If he must fight, let him fight on the barbarian soil of his native Thrace (sup. 679); but not in Athens.
τούτων, sc. the spectators.

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THE END.

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